*The Leading Publication in the World of Offset... Letterpress Printing.*

The Inland and American

# PRINTER AND LITHOGRAPHER

*Combining the Inland Printer with American Printer and Lithographer*

July 1959



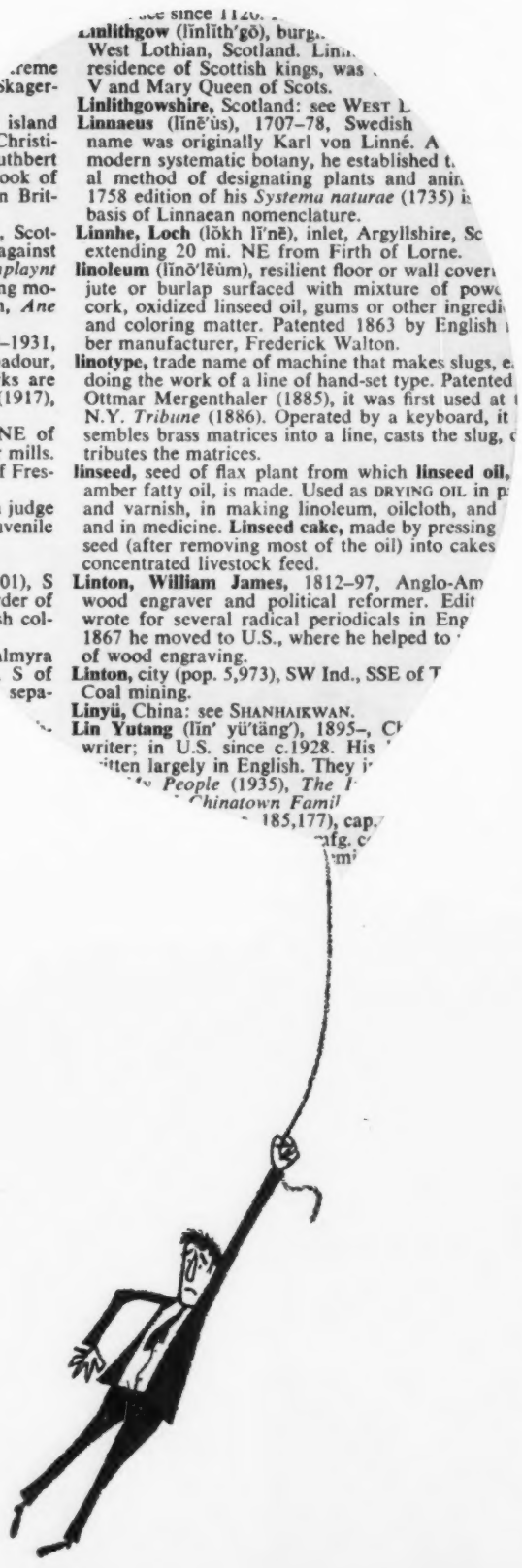
# Up in the air over mixed composition costs?

**THE MODEL 29 LINOTYPE** is the "down-to-earth" answer to the high cost of mixed composition! For with the Model 29 you can set 360 characters right from the keyboard. Different type sizes, accent marks, roman, bold face, small caps and special characters occurring in the same line are no problem.

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Ask your Linotype Production Engineer about the **Model 29 Linotype** or write Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, N. Y.

**• LINOTYPE •**



Record Gothic

Ludlow 6-R Record Gothic, 6 to 48 point

Record Gothic Extended

Ludlow 6-RE Record Gothic Extended, 6 to 48 point

Record Gothic Condensed

Ludlow 6-RC Record Gothic Condensed, 6 to 72 point

*Record Gothic Condensed Italic*

Ludlow 6-RCI Record Gothic Condensed Italic, 12 to 48 point

Record Gothic Extra Condensed

Ludlow 6-REC Record Gothic Extra Condensed, 14 to 48 point

Record Gothic Thinline Condensed

Ludlow 6-RTC Record Gothic Thinline Condensed, 24 to 72 point

Record Gothic Medium Extended

Ludlow 6-RME Record Gothic Medium Extended, 6 to 48 point

**Record Gothic Bold**

Ludlow 6-RB Record Gothic Bold, 6 to 72 point

***Record Gothic Bold Italic***

Ludlow 6-RBI Record Gothic Bold Italic, 12 to 48 point

**Record Gothic Bold Extended**

Ludlow 6-RBE Record Gothic Bold Extended, 6 to 48 point

***Record Gothic Bold Ext. Italic***

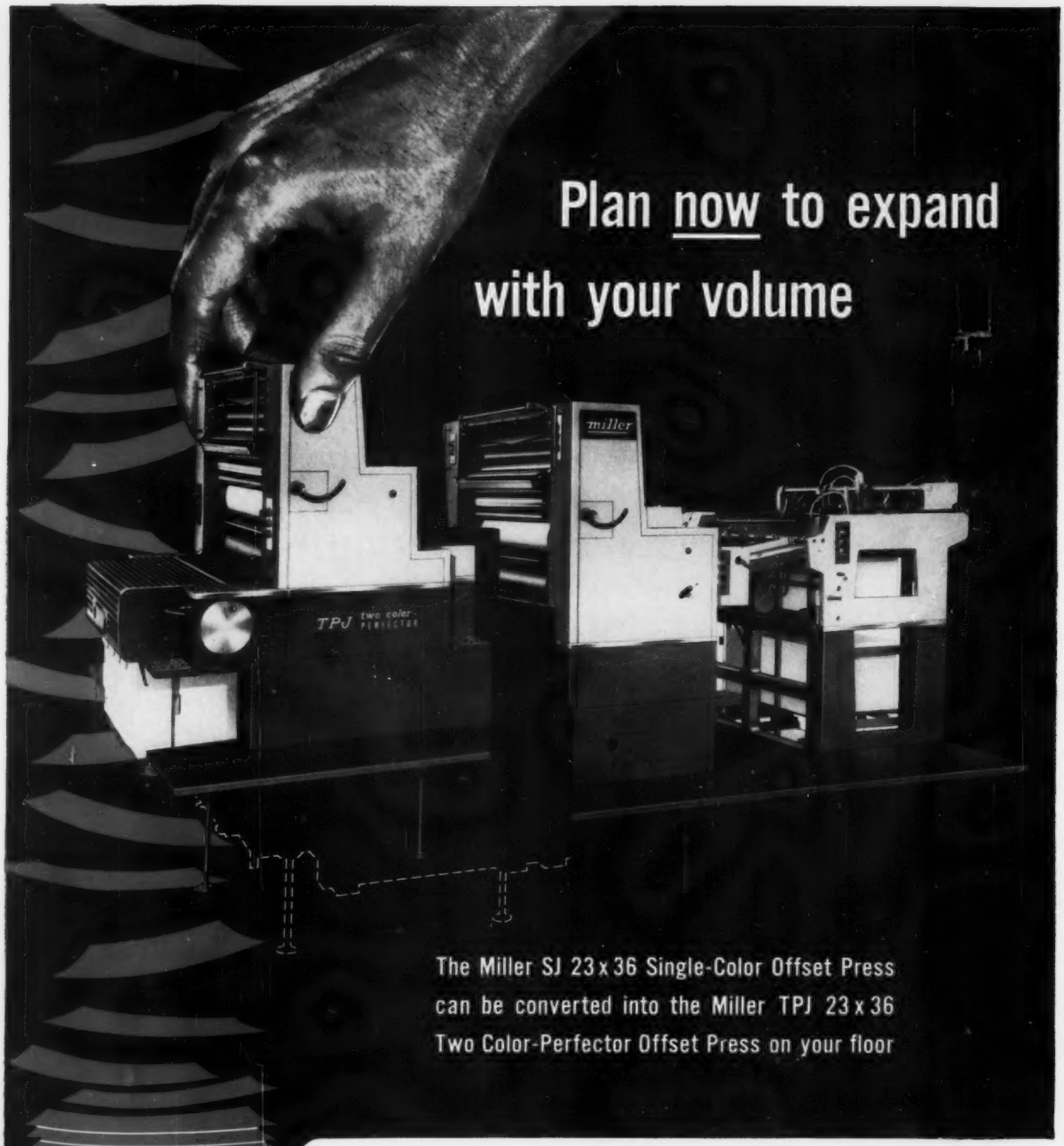
Ludlow 6-RBEI Record Gothic Bold Extended Italic, 12 to 48 point

# LUDLOW

## Record Gothic Family . . .

The usefulness of Ludlow Record Gothic—already popular in the printing industry—increases with the continued development of new series. Now there are ELEVEN different Record Gothics available for job and display composition and flexographic printing. Clean-cut and open in design, these Ludlow typefaces afford the sharp impression so essential in the production of quality printing. Send for specimen showings of any or all of these Record Gothic faces.

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miller

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**MILLER PRINTING MACHINERY CO.**
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*In Canada:*
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# The Inland and American PRINTER and LITHOGRAPHER

*THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING*

**JULY 1959**
**Volume 143 Number 4**

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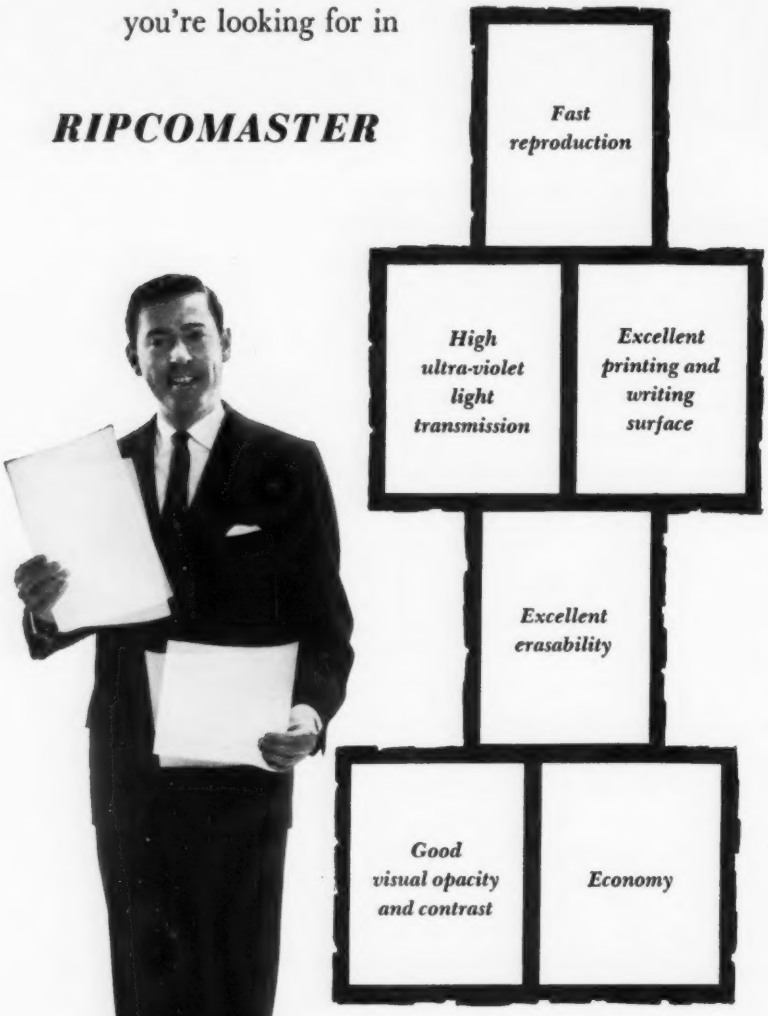

Front cover design by John Dresser of Chicago

For contents of previous issues of *The Inland Printer* or *American Printer and Lithographer*, consult the Industrial Arts Index in your library


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# LETTERS TO THE EDITOR

## Not Afraid of Criticism

For quite some time now, I have been considering sending some of my samples in for review by Mr. J. L. Frazier, but maybe I've been afraid of adverse criticism, as I know I am fond of some practices that he is not.

I realize that after following the "Specimen Review" department for this length of time, I could slant my samples around the things that others have been chided for and possibly come up with a better mark. However, that would be an artificial set, not a true sampling of my work.

I enjoy the "Specimen Review" department the most consistently of any in your fine magazine, and I will be most happy to send some of the jobs of which I am particularly proud—I promise.

I have a one-man shop which I operate as a hobby, but this has its advantages, as I feel that I can sometimes put more time and effort into a job than can the commercial printer who has a very high hourly rate today.—James A. McCormic, Battle Creek, Mich.

## Wants Graphic Arts Movies

The Christchurch (New Zealand) Club of Printing House Craftsmen is very much interested in hearing from firms and associations in the graphic arts industry which have films relating to the industry, which they would be willing to loan this club. The club wants to make use of films about the graphic arts industry to increase interest in its monthly educational meetings and to expand interest in craftsmanship in New Zealand.—Frank Reece, Christchurch Club of Printing House Craftsmen, P.O. Box 615, Christchurch, New Zealand.

## Old Magazines Anyone?

We have uncovered in our old files issues of *The Inland Printer* for the entire year of 1904 and the April, May, August, and December issues of 1903. Also found were the March and September, 1903, issues of *The National Printer-Journalist*, and the June, 1903 issue of *The Printing Art*. Anyone interested in acquiring these for their files?—John K. Seaton, Seaton Printing Co., Windsor, Ohio.

———

I have a number of back issues of *The Inland Printer* dating from 1930 through 1950. Not all years are complete. Is there any interest in these magazines?—George W. Magee, Jr., 1304 Yarmouth Rd., Philadelphia 31.

## This Month's Cover . . .

was designed by John Dresser, Chicago. Type faces used were Venus Bold Condensed (Bauer Alphabets) for main publication title lines, and Venus Medium and Venus Light for smaller display lines. Article titles at upper left are in 10-point Century Expanded. Mr. Dresser and his associate, Fred E. Denzler, have designed several recent covers.

## CONVENTIONS
### WHAT - WHERE - WHEN

JULY

Engraved Stationery Manufacturers Association and Research Institute conventions, Shamrock Hilton Hotel, Houston, July 12-15.

Third Biennial Middle Atlantic States Apprenticeship and Training Conference, Wilmington, Del., July 13-16.

International Graphic Arts Education Association and Education Council of the Graphic Arts Industry, annual conference on Printing Education, University of Colorado, Boulder, July 19-24.

AUGUST

Southern Newspaper Publishers Association (Eastern Division), mechanical conference, Hotel Dinkler-Plaza, Atlanta, Ga., Aug. 9-11.

SEPTEMBER

Graphic Arts Association Executives, Plaza Hotel, New York City, Sept. 4-5.

International Printers Supply Salesmen's Guild, annual convention, Hotel Statler, New York City, Sept. 4-5.

Fourth District conference, International Association of Printing House Craftsmen, Hotel Statler, New York City, Sept. 5.

Second District conference, International Association of Printing House Craftsmen, Hotel Statler, New York City, Sept. 5.

International Graphic Arts Education Association, Inc., Columbia University, New York City, Sept. 5-7.

International Association of Printing House Craftsmen, annual convention, Hotel Statler, New York City, Sept. 5-9.

National Graphic Arts Expositions, Inc., Seventh Educational Graphic Arts Exposition, New York Coliseum, New York City, Sept. 6-12.

International Association of Electrotypers & Stereotypers, 62nd annual convention, Hotel Biltmore, New York City, Sept. 7-10.

Education Council of the Graphic Arts Industry, Waldorf-Astoria Hotel, New York City, Sept. 8.

Gamma Epsilon Tau, annual convention, Columbia University, New York City, Sept. 8.

Printing Industry of America, annual convention, Waldorf-Astoria Hotel, New York, Sept. 8-10.

Advertising Typographers Association of America, annual convention, Plaza Hotel, New York City, Sept. 8-12.

National Printing Equipment Association, annual meeting, Waldorf-Astoria Hotel, New York City, Sept. 9-10.

Technical Association of the Pulp and Paper Industry, Symposium on the Fundamentals of Fiber Attraction and Bonding, Institute of Paper Chemistry, Appleton, Wis., Sept. 9-11.

International Typographic Composition Association, 40th annual convention, Park Sheraton Hotel, New York City, Sept. 9-12.

Direct Mail Advertising Association, annual convention, Queen Elizabeth Hotel, Montreal, Canada, Sept. 13-16.

National Paper Trade Association, fall convention, Conrad Hilton Hotel, Chicago, Sept. 14-16.

Amalgamated Lithographers of America, annual convention, Multnomah Hotel, Portland, Ore., Sept. 14-19.

Mail Advertising Service Association International, annual convention, Queen Elizabeth Hotel, Montreal, Canada, Sept. 16-19.

Technical Association of the Pulp and Paper Industry, 14th Plastics-Paper Conference, Edgewater Beach Hotel, Chicago, Sept. 21-23.

OCTOBER

International Show and Congress of Printing, Publishing and Paper Industries, Milan, Italy, Oct. 3-11.

National Business Forms Associates, 14th annual convention, Chalfonte-Haddon Hall Hotel, Atlantic City, N.J., Oct. 4-8.

Technical Association of the Pulp and Paper Industry, fourth de-inking conference, Roger Smith Hotel, Holyoke, Mass., Oct. 7-9.

Illinois Newspaper Publishers Association, mechanical conference, Hotel Pere Marquette, Peoria, Ill., Oct. 10-11.


# No delay in folding short runs!



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Call your nearest PB office for a demonstration. No obligation. Or send the coupon for a free illustrated booklet.

*The smaller Model FH folding machine, semi-automatic, costs less than a standard typewriter.*



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*Send free literature on Folding Machines.*

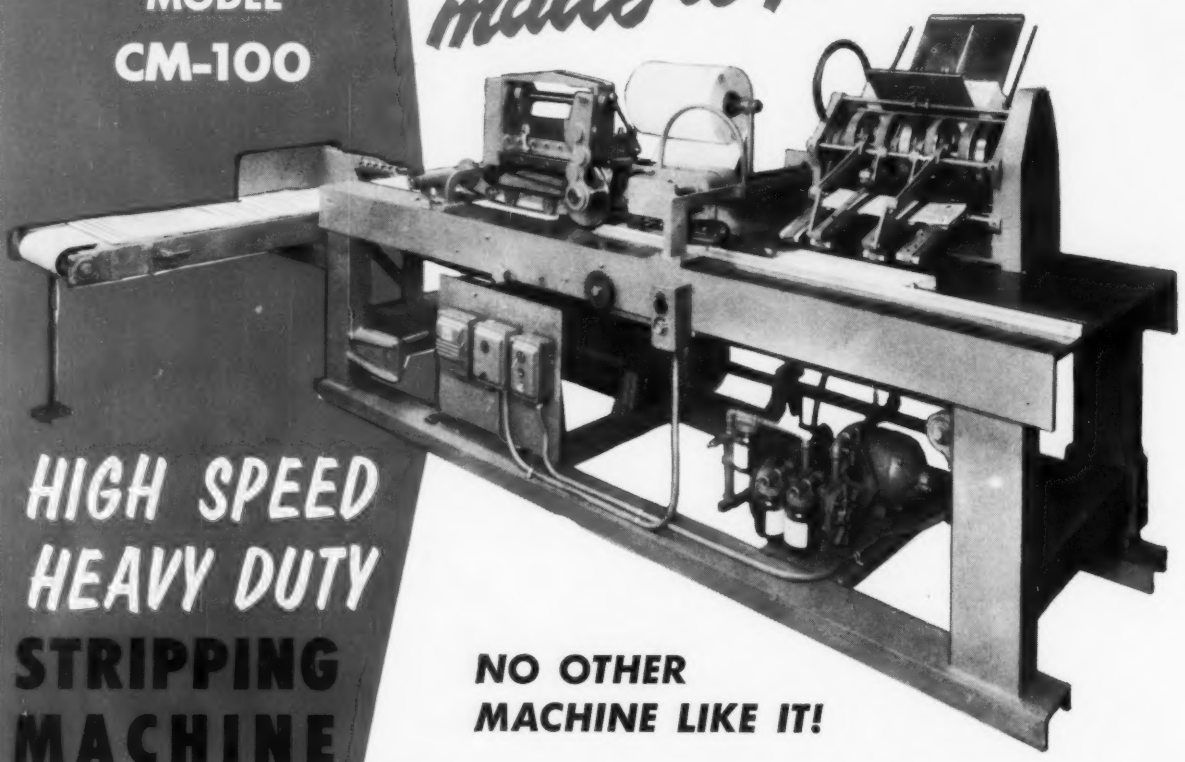
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*Address*_____

**Did You See** the remarkable 36-page FORD INSERT in the May Reader's Digest?

# MAGNACRAFT made it possible!

MODEL CM-100



## HIGH SPEED HEAVY DUTY STRIPPING MACHINE

*Cuts strip to size -perforates- and glues strip to a multiple page insert.*

**NO OTHER MACHINE LIKE IT!**

History was made in a big way when the May issue of the Reader's Digest hit the streets. Never before had anyone seen a 36-page advertisement—in handy detachable form—combined as part of a regular magazine issue. This insert, prepared by Reader's Digest, could be "snapped out" with no harm to the magazine, and this enabled Ford to successfully produce one of the most unusual advertisements ever published. The Model CM-100 did it—one of many Magnacraft magazine units designed to make possible new and unusual innovations in printing and publishing.

Write for details on the Model CM-100 or other Magnacraft units. No obligation.

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With the Fairchild Teletypesetter added to your present linecasting machines, type production goes up 100% or more, with no increase in operating cost. You get more from your equipment investment because your linecasting machines run automatically and continuously at their top capacity. Peaks and valleys of stop-and-go manual operation are leveled.

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**Store tape instead of type — and save!** For use on reruns, you can store TTS perforated tape instead of metal, and slash your investment in metal inventories. Tape costs less, is lighter, easier to handle, and needs far less space. For example, 200 pounds of tape can be stored in a 6-cubic-foot space, yet are equivalent to 84,000 pounds of type metal requiring 150 cubic feet of storage space!

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Division of Fairchild Camera and Instrument Corp.

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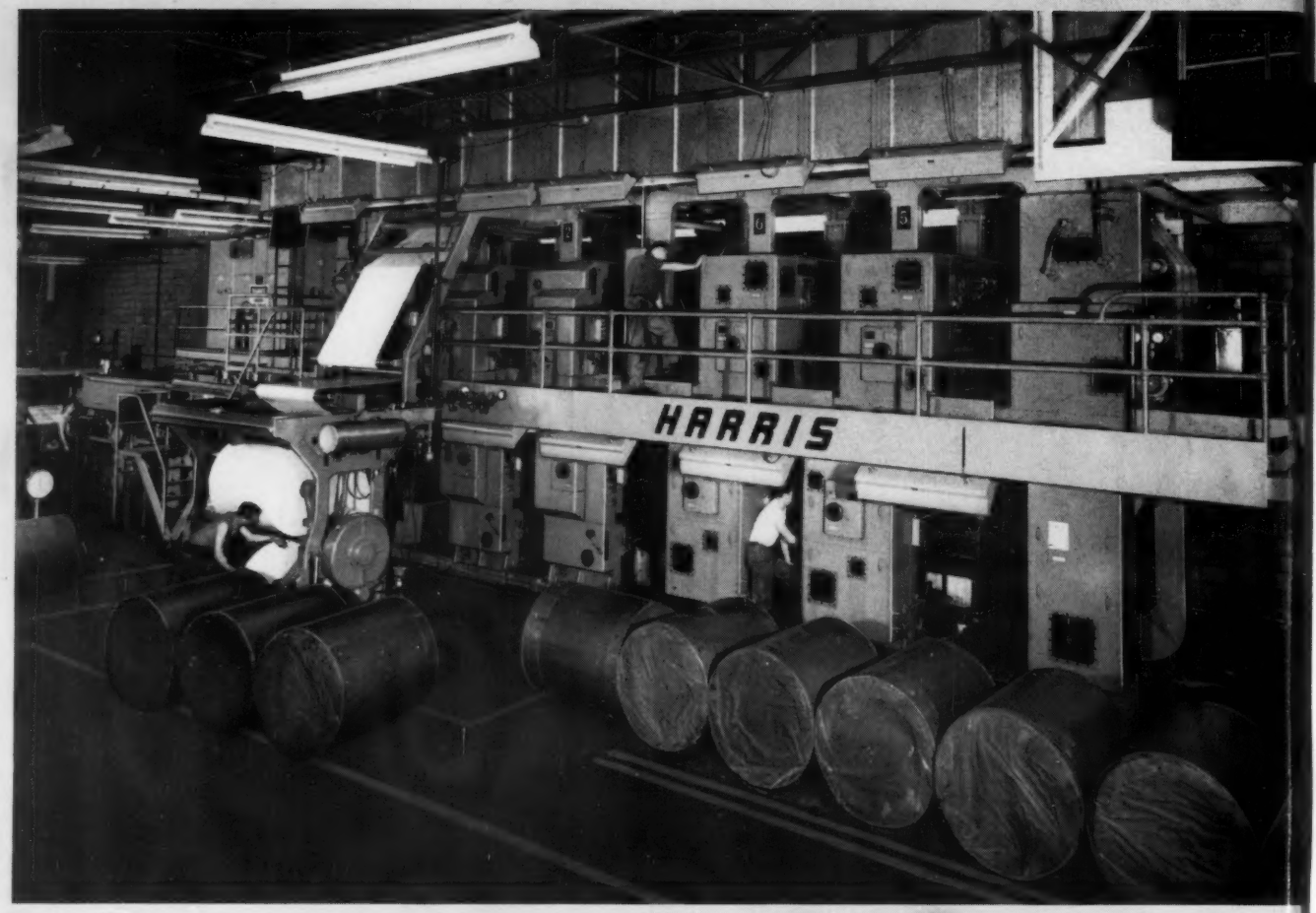
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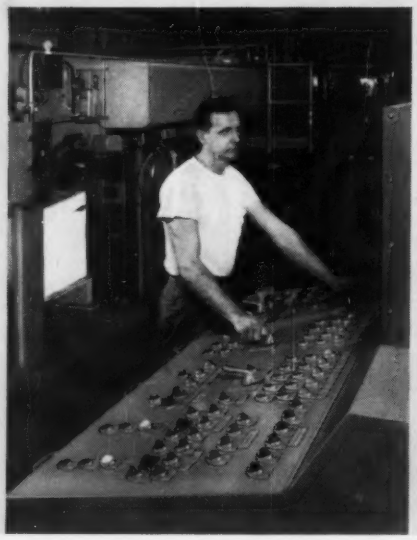
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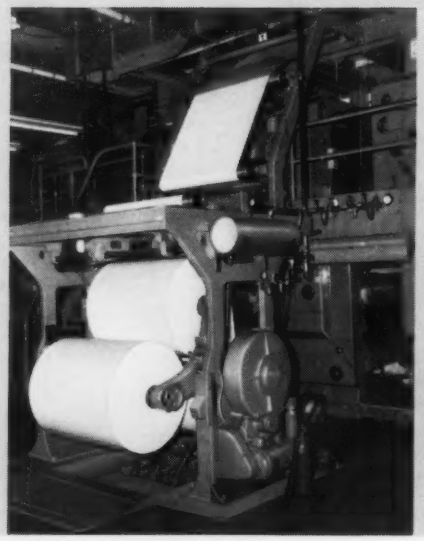
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The main control console—Finger-tip control of every press function insures peak production efficiency from this Harris-Cottrell LGC press. Notice the double Cottrell sheet delivery mechanism. Press can also be equipped with a high-speed Cottrell magazine folder.



The Wood automatic roll feed mechanism supplies a continuous 50″ web of paper at 1,000 f.p.m. A paper tensioning device measures the feed rate and the Cutler-Hammer Drive Control adjusts the roll speed. Unit is also equipped with an automatic paster.



Pressmen are installing a pre-registered color plate on one of the eight color cylinders. Plates can be inserted and removed without disturbing the web lead. Notice the convenient Cutler-Hammer Control Station.

*...and at Western Printing & Litho Company, Poughkeepsie, N. Y.*

# The complete electrical system for the new high-speed, eight-color Harris-Cottrell LGC web offset printing press is Cutler-Hammer engineered

This ultra-modern high-speed press installation has set new production records for high quality, low cost front-and-back four color offset printing. This press is the result of an intensive research and development project conducted by engineers from the Harris-Seybold, Cottrell and Western Printing & Litho Companies. And we of Cutler-Hammer point with particular pride to this installation because the entire electrical system was engineered by Cutler-Hammer.

Cutler-Hammer supplied the unit power sub-station located at the extreme left of the second deck. Cutler-Hammer provided the two 100 hp main drive motors. Cutler-Hammer furnished the D-c Adjustable Voltage Drive and Control. Cutler-Hammer supplied the automatic reel drive and control, and the control for all A-c motor driven auxiliaries.

Able engineers respect able engineering, and for this reason Cutler-Hammer continues to be the choice of the leaders in the Graphic Arts and Publishing Industries. Whatever your electrical requirements may be, put this engineering experience to work for you by specifying Cutler-Hammer. Write today . . . your inquiry will receive prompt attention. Dept. N226, Cutler-Hammer Inc., Milwaukee 1, Wisconsin.

CUTLER-HAMMER
CONTROL
C-H

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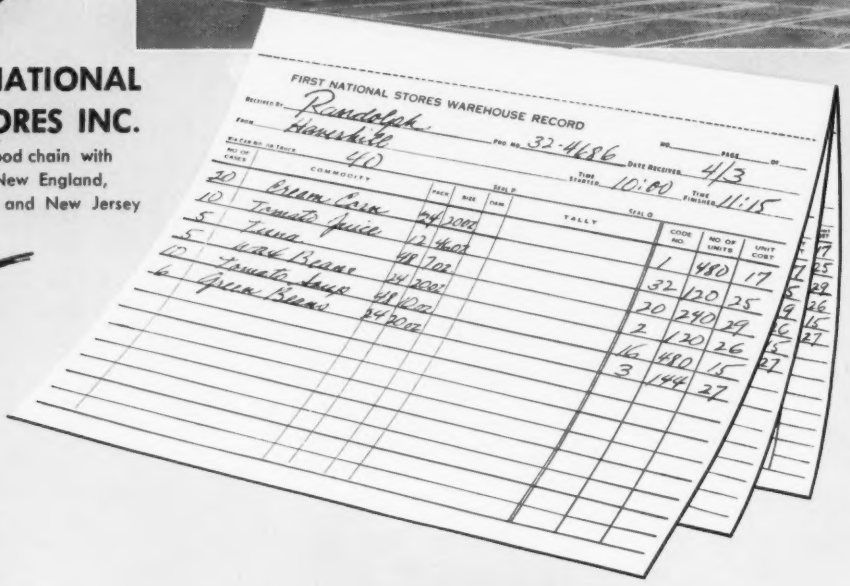
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no carbon required






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"Operating efficiency is improved because we do not have to insert or remove carbons. NCR Paper forms make it possible to pick up originals and copies as a complete unit. All this saves valuable time and reduces our costs. In addition, our employees prefer the cleanliness of NCR Paper.

"We estimate NCR Paper returns its yearly cost every nine months through reduced operating expenses."

Vice President,
First National Stores Inc.

1884 National 75 YEARS 1959

**FIRST NATIONAL STORES saves time and money with these NCR Paper forms:**

- Warehouse Delivery Receipt
- Warehouse Record
- Job Order
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- Receiving Record
- Maintenance Work Order
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*NCR Paper's market for business forms is tremendous! Investigate today. NCR Paper is available in sheet stock at local paper suppliers in bond, ledger and tag grades. For roll stock, write to: The National Cash Register Company, Dayton 9, Ohio*

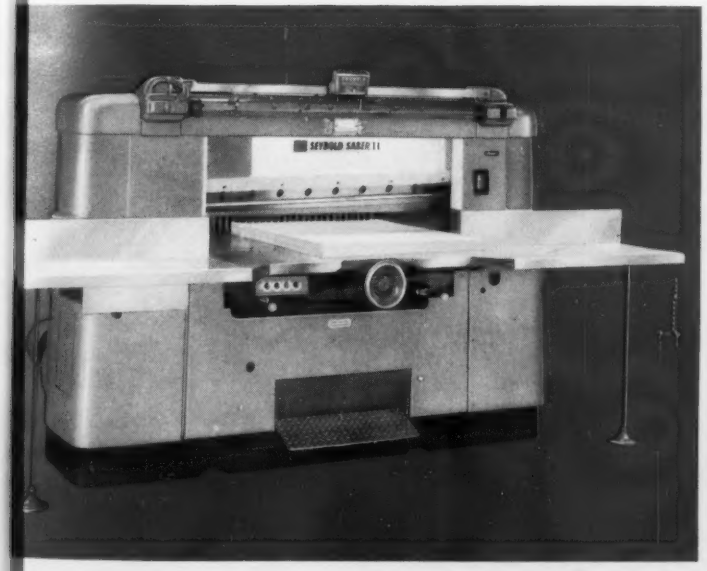
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*ANOTHER PRODUCT OF*
***THE NATIONAL CASH REGISTER COMPANY,*** *DAYTON 9, OHIO*
*1039 OFFICES IN 121 COUNTRIES • 75 YEARS OF HELPING BUSINESS SAVE MONEY*




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## *a Seybold Saber II delivers it*



**Tolerances are close** on packaging material. So a lot of it is cut on Seybold Sabers. Modern packaging machines won't work if stock isn't absolutely square and uniform.

Few jobs are completed when they come off the press. Usually, it takes some finishing operation to turn printed sheets into a salable product. And more often than not, your paper cutter is involved. By consistently producing *absolutely square cuts*, a Seybold Saber® II can improve the production rate in your bindery . . . the quality of the finished product that leaves your shipping room.

How about letting us demonstrate the ONE cutter that gives an *absolutely square cut* EVERY time . . . the new SEYBOLD SABER II. There are a lot of reasons why. One is that Seybold has the most experienced engineering staff in the country.

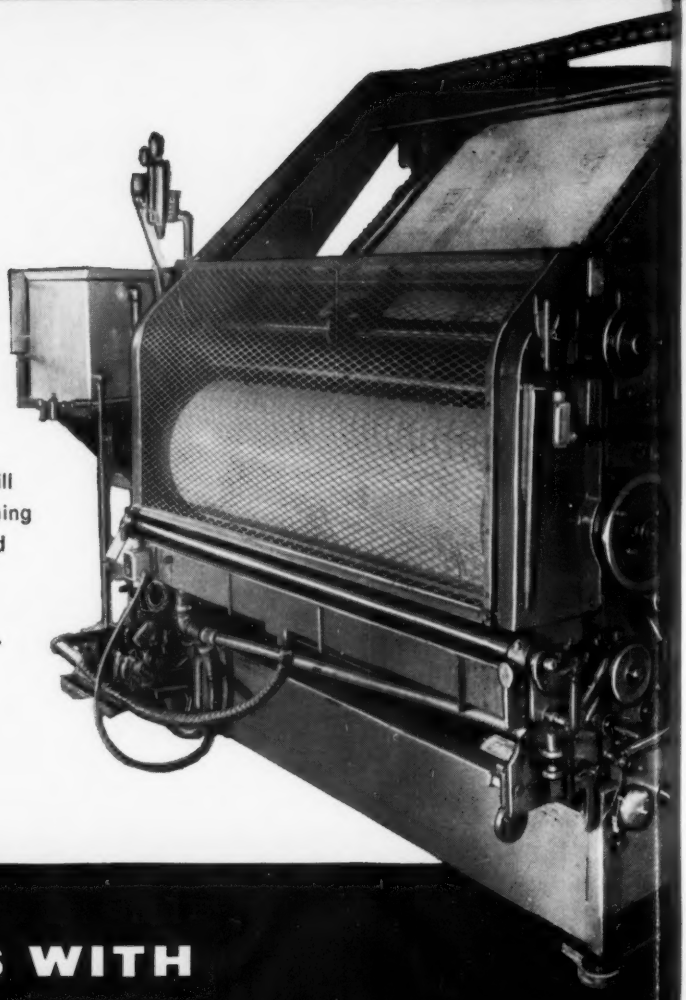
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The new "Safety Treadle" is just one of many new design developments on the Saber II.

HARRIS INTERTYPE CORPORATION

**HARRIS-SEYBOLD**

A Division of Harris-Intertype Corporation
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## EXTRA PROFITS WITH

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**BRONZING** demands attention—helps labels, catalogs and other printed material do their jobs more effectively. Dexter's Christensen High Speed Bronzer is unmatched for ease of operation, quality, and productivity. Speeds to match your most modern presses . . . takes sheets from 38" to 67". You'll be on your way to extra profits when you attach this efficient unit to your favorite press.

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THE **DEXTER** COMPANY

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## a new and complete line of Halolith* materials for every graphic arts need!

This superb, new line of Halolith films and papers is furnished in a wide variety of bases to accommodate *every* graphic arts need. All new bases and emulsions are used in this series. Each was exhaustively field-tested under actual shop conditions prior to its introduction. Available in all cut sheet and roll sizes, Halolith products match or exceed the best on the market today.

A *free* demonstration of any of the materials in the Halolith series is available at *your* convenience . . . with your own equipment.




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- **Halolith Transaloid®:** A translucent medium giving results comparable to acetate film but with significant price advantages.
- **Halolith Paper A:** Excellent for reproducing from colored, faded, or stained copy. Coated on 16 pound document base paper.
- **Halolith Paper B:** For line negatives and positives and for use with colored or stained copy. This is coated on 25 pound baryta coated photo-base paper.
- **Halolith Stripping Transaloid:** A translucent medium used for stripping. Results compare favorably with more expensive acetate films. It has a .0012" permanent support base laminated to Halolith Transaloid temporary base.

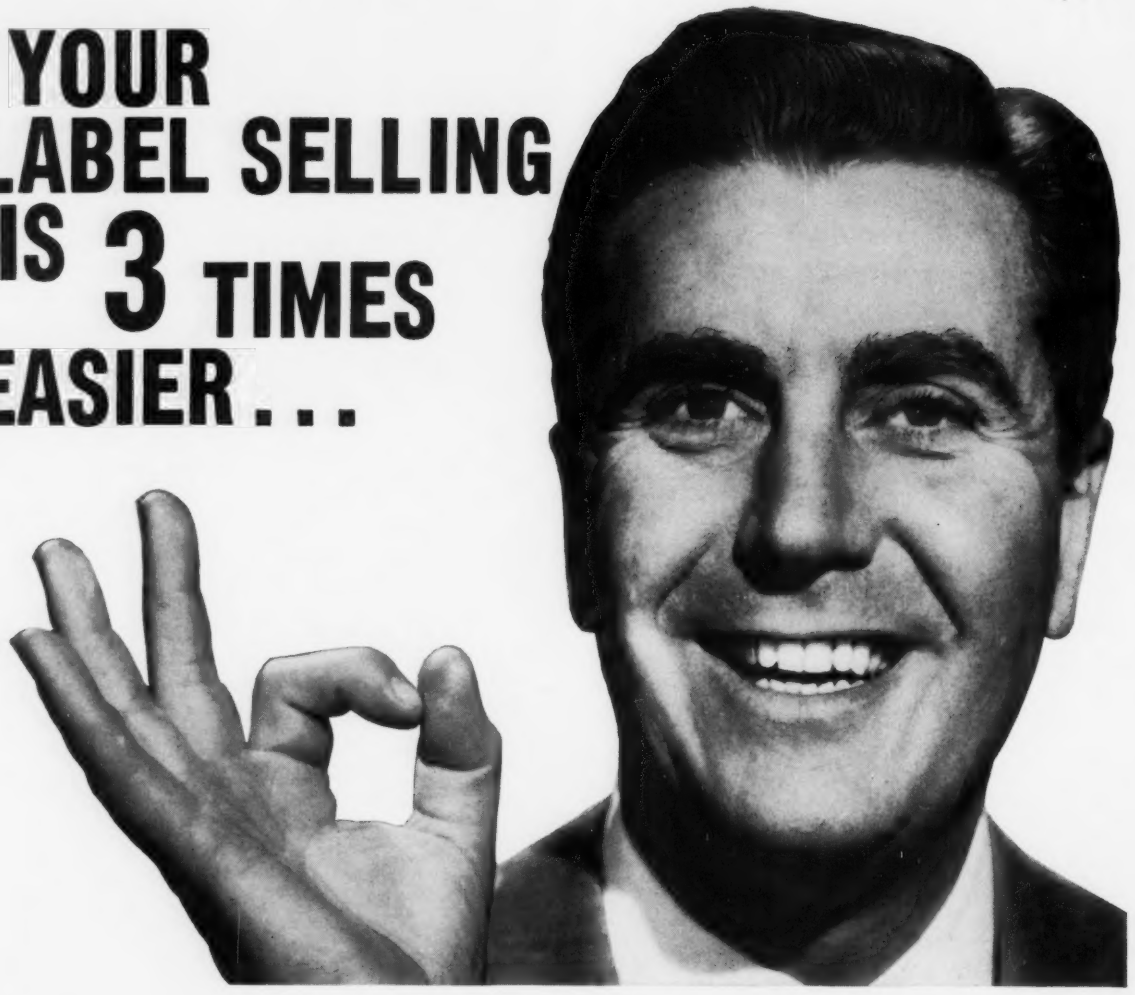



*A trademark of Haloid Xerox Inc.

FOR FURTHER INFORMATION, WRITE:
**HALOID XEROX INC., 59-457 Haloid St., Rochester 3, N. Y.**
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**HALOID XEROX®**

# YOUR LABEL SELLING IS 3 TIMES EASIER . . .



## WHEN YOU USE Dennison TO HELP YOU!

1. ***Better labeling is easier to promise*** when you standardize on Dennison Gummed Papers . . . the only complete line containing a grade for every printing effect . . . a gumming for every surface . . . a price for every budget.

2. ***Better labeling is easier to deliver*** when you use Dennison PermaFlat Gummed Paper . . . as curl-free as ungummed paper before, during and after printing . . . now available in white English finish, supercalendered and coated grades . . . and in all popular colored mediums.

3. ***Better labeling is easier to sell*** when you demonstrate to customers and prospects that labels printed on Dennison PermaFlat Gummed Paper lie flat over the widest range of humidity conditions . . . for easier addressing, imprinting and applicating. Ask your nearby Dennison paper merchant for sample sheets of PermaFlat Gummed Paper, or write direct to:

*Helping you compete more effectively* **Dennison**

**Dennison Manufacturing Company**
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Speed King's 18 easy-to-mix colors and black are all you need for fast, high quality color work. Packed in 1 and 5 lb. cans, ready to run on any job in the shop. Ask your IPI man for a Speed King color card . . . it tells the whole story!

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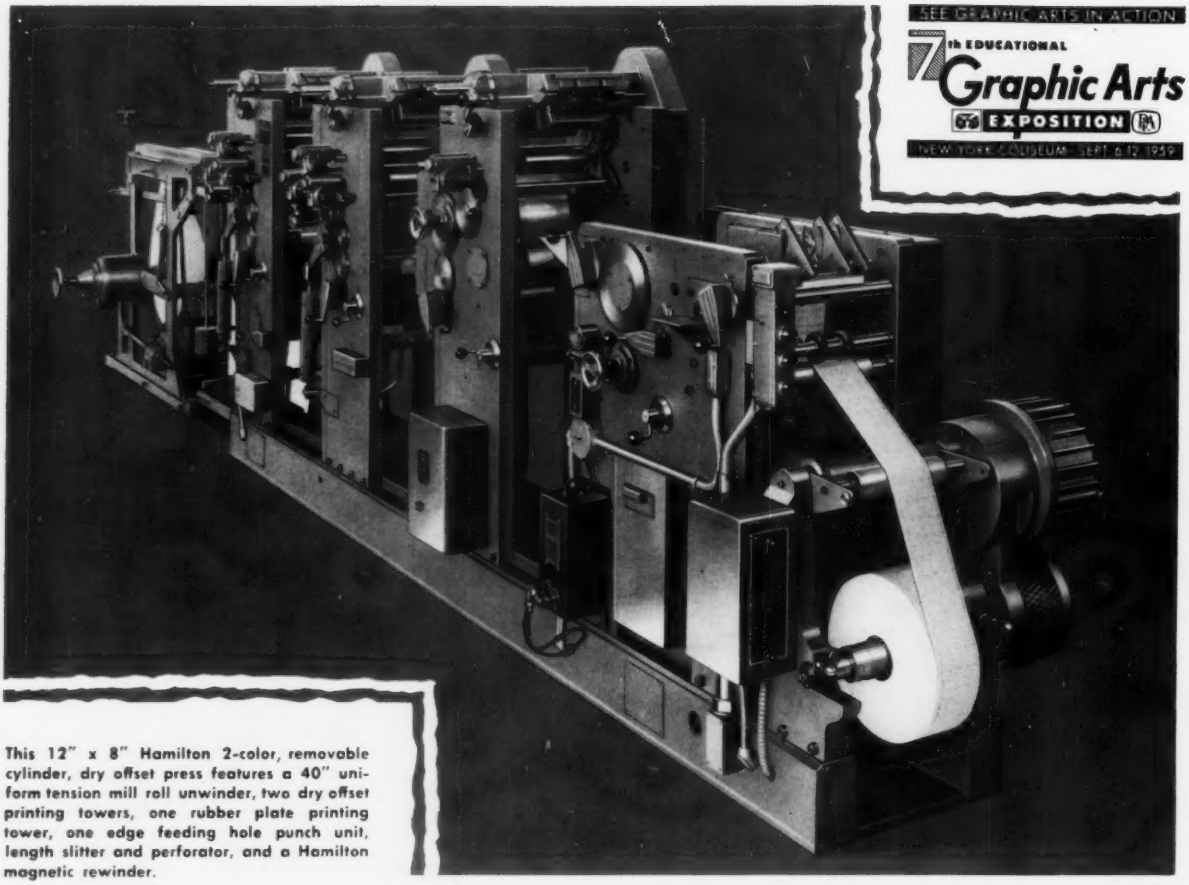
ipi

INTERCHEMICAL • PRINTING INK

CORPORATION DIVISION

EXECUTIVE OFFICES: 67 WEST 44th STREET, NEW YORK 36, N. Y.

IC




This 12" x 8" Hamilton 2-color, removable cylinder, dry offset press features a 40" uniform tension mill roll unwinder, two dry offset printing towers, one rubber plate printing tower, one edge feeding hole punch unit, length slitter and perforator, and a Hamilton magnetic rewinder.

2824

# *Special Purpose Press*

# PLANNED FOR TOMORROW— BUILT FOR TODAY

Conditions change. Any special purpose press which you install for today's work should be designed with an eye on tomorrow, too.

Hamilton Rotary Web Fed Printing Presses are built of standard units, which are assembled with individually designed movements to meet special requirements. This unique formula permits us to tailor the Hamilton Press to your individual needs, and at the same time to keep it flexible enough for incorporation of future changes as conditions indicate. Best of all, this highly specialized yet potentially flexible press can be sold at prices which compare favorably with those charged for standard presses of other makes which offer no such versatility.

Single purpose presses, however, account for only a small percentage of our production. Most Hamilton Presses incorporate in the primary design versatility which permits a wide range of web widths, operations, and deliveries.



# Hamilton

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**If you are interested, we will be glad to send free literature illustrating and describing a number of recent, representative installations. Ask for FREE BULLETIN NO. HP-961.**

## THE HAMILTON TOOL COMPANY • 900 HANOVER STREET • HAMILTON, OHIO • U.S.A.

# COME ON IN... THE PRINTING'S FINE ON HAMMERMILL *Super-Smooth* OFFSET

Hammermill Offset invites readers to plunge into your printed pieces. It adds realism to the products it shows, puts sell where sell should be. Hammermill Offset takes beautiful black and white printing, too. Please turn the page to see.

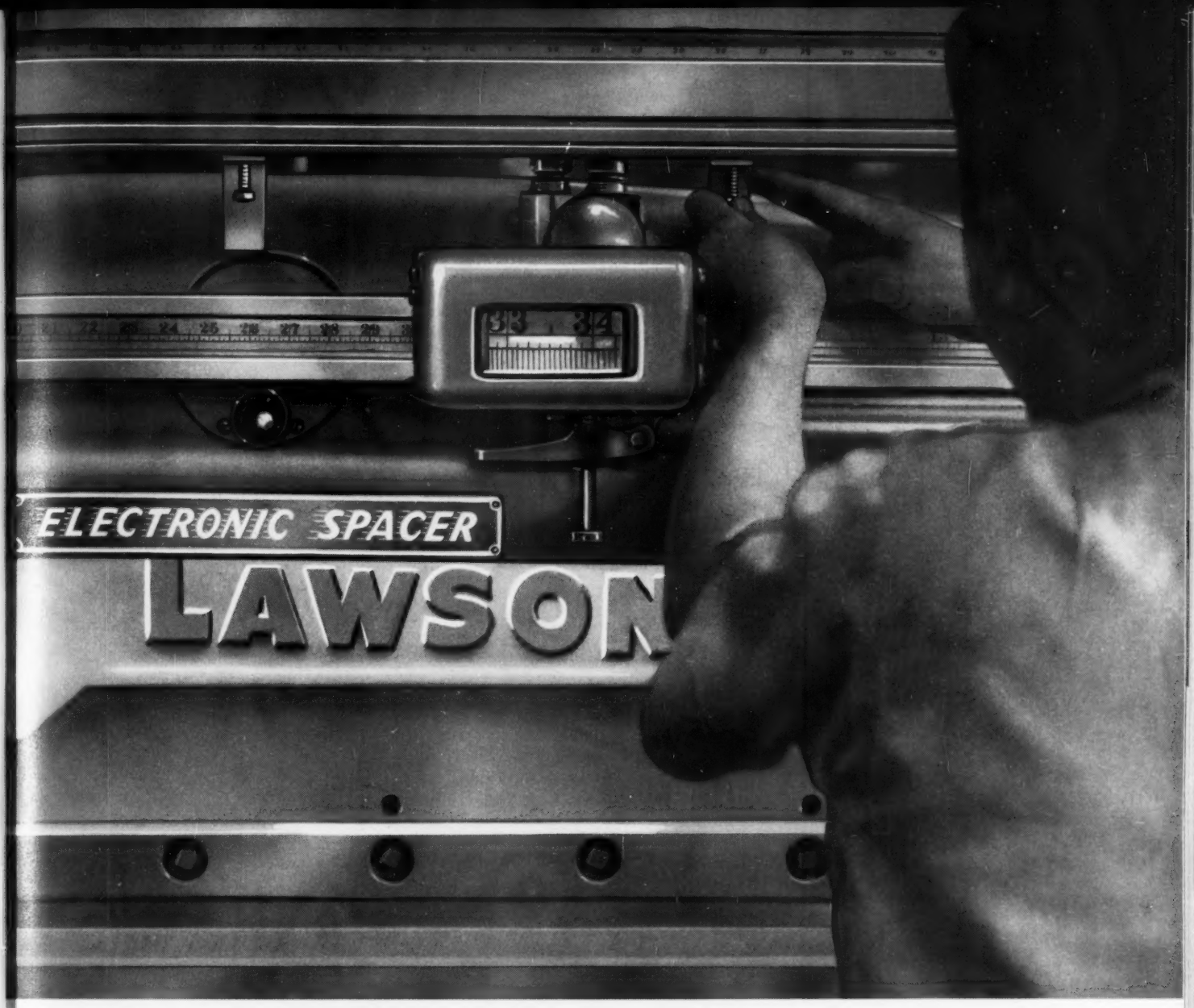
Photo, courtesy of The Mosaic Tile Company



# BLACK AND WHITE ILLUSTRATIONS LOOK ALIVE...ON HAMMERMILL OFFSET

Show every contrast of light and shadow, every drop of water with startling clarity. Black and white or full color prints profitably on Hammermill Offset, with fast press runs and ink economy. You can order this strong, pick-free paper in 8 finishes and 7 new colors. This insert printed by offset on Hammermill Offset, substance 70, Super-Smooth finish on a 41 x 58 four-color press. Sheet size 38¼ x 57½, 18 up. Speed 3,000 an hour. Deep etch aluminum plates. Colors printed yellow and blue, then red and black. Hammermill Paper Company, Erie, Pennsylvania.






## Easy-to-set electronic signals - .002" spacing accuracy

# LAWSON ELECTRONIC SPACER CUTTERS

**Eliminate hand gauging.** The Lawson Electronic Spacer automatically positions each cut to within .002". Easy-to-set signals slide quickly into place. No physical contacts . . . electronic accuracy is not affected by dirt, dust, rust or humidity. Six sided spacer bar permits almost unlimited cutting combinations . . . green light signals operator to make cut. Set repeat jobs on plastic strips, file away until needed.




**Increase production.** The Lawson Electronic Spacer paces your operator to new production highs. Truly cushioned hydraulic clamping and fast, straightline knife action combine to give a ripple-free cut edge on lifts to 6½" high. Unmatched for accuracy, production and easy operation, the Lawson Electronic Spacer Cutter is sized to suit your needs—39" through 69". Write for full details today.

## THE LAWSON COMPANY

*Division of Miehle-Goss-Dexter, Inc. / Chicago 8, Illinois*




## Use fine-quality Wausau impression papers

As our "Wausau Paper Doll" demonstrates, good printing impressions come from good impression papers. Wausau's fine papers give exacting definition and offer new crisp contrasts in art and text. Their blinding-white pureness and constant uniformity are products of intensive research, generation-to-generation craftsman art, and precision control methods. Write today for samples of Wausau fine papers: Everest Text, Wausau Text and Brokaw Opaque Offset.




**FREE—"AMERICA ON PAPER"** Write on your letterhead for "America on Paper", a 16-page book illustrating documents and papers that made American history.

Artisans of Fine Papers

# Wausau

IMPRESSION PAPERS

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General Sales Office and Mills, Brokaw, Wisconsin
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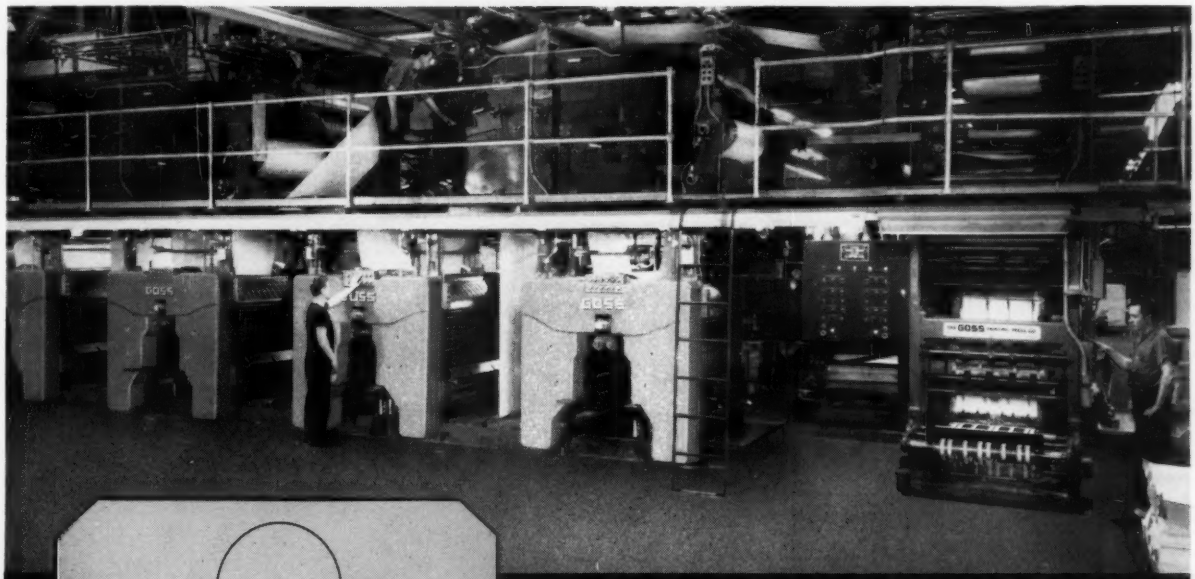
Wausau Bond • Wausau Mimeo Bond • Wausau Duplicator • Wausau Ledger • Exact Bond • Exact Mimeo Bond • Exact Duplicator • Exact Ledger
Brokaw Opaque Offset • Wausau Index • Wausau Text • Everest Text • Wausau Bond Envelopes • Wausau Text Envelopes • Register Bond

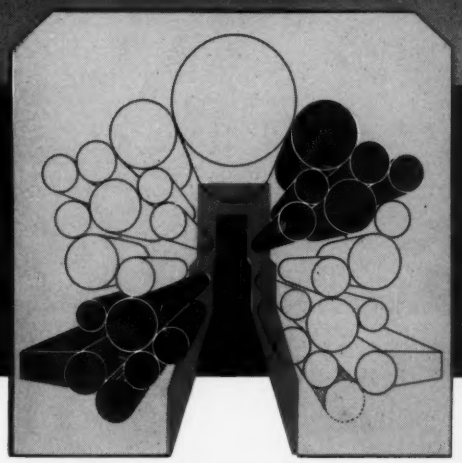
ASK YOUR PRINTER OR WRITE FOR SAMPLES

*Costs Up... Profits Down...?*

## Goss Magazine Presses Will Turn the Tide

One way to beat rising costs and the squeeze on profits is through modern and more efficient presses. Today, leading magazine publishers and printers are putting Goss' latest developments to significant use—improving efficiency, quality, and flexibility. You can gain the same advantages. Investigate important Goss features.

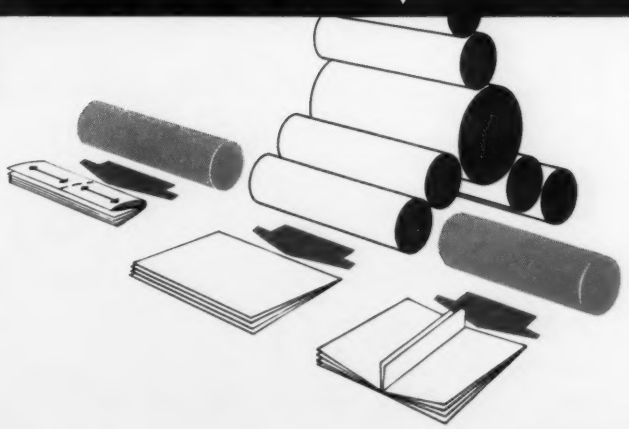




**WHATEVER YOUR RUN...GOSS HAS THE PRESS**

Unit type 2 and 4 color—5 and 6 color double enders—5 and 6 color magazine presses . . . each offers a particular type of flexibility.

- **Compact Ink Train** . . . A new type of application of rollers and drums assures finer quality.
- **Continuous Ink Feeding** assures uniform ink film at all press speeds.
- **Choice of Folders** to provide flexibility, capacity and speed.



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A DIVISION OF MIEHLE-GOSS-DEXTER, INC.
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*Available only through your Consolidated Paper Merchant*

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**FINE QUALITY LETTERPRESS**— Production Gloss, Modern Gloss, Flash Gloss

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ATF news

Coming! 3 NEW CHIEFS

AMERICAN TYPE FOUNDERS ELIZABETH, NEW JERSEY

# Pre-register system on new Chiefs assures first class work at top speeds

Three new, fast two-color Chiefs with advantages that spell higher profits for every hour of running time are now available from ATF.

The *Chief 238* prints sheets up to 25½x38½″ at speeds to 7500 iph.

The *Chief 250* prints sheets up to 36¼x50″ at speeds up to 6500 iph.

The *Chief 255* prints sheets up to 38 x 55″ at speeds up to 6000 iph.

All three presses include features that save time, trouble and profits for the printer. For instance:

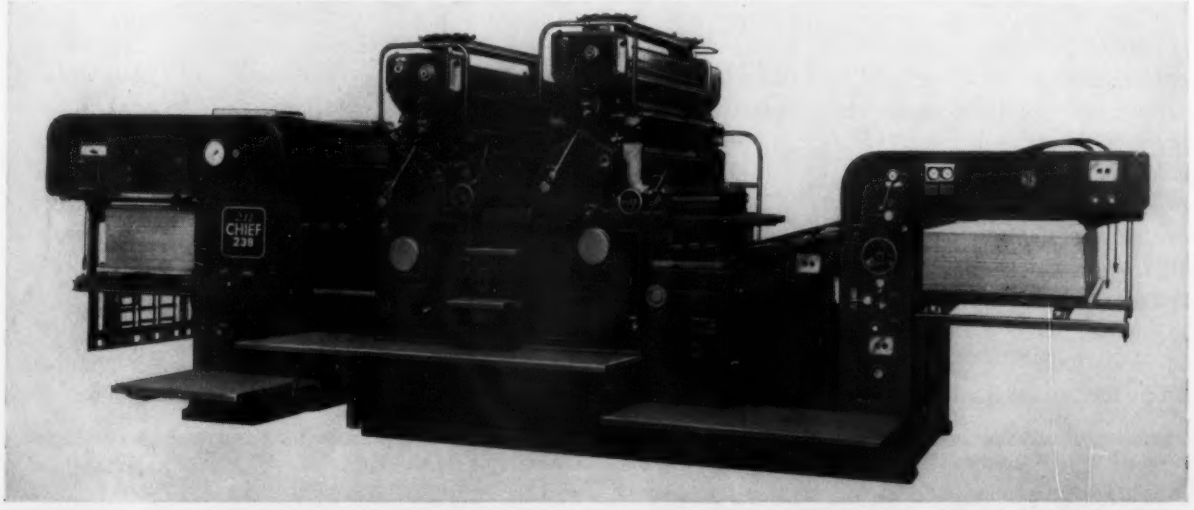
**The pre-register system** permits twice the time for registering the sheets as on presses without such a system. In effect, the press is equipped with two sets of headstops. The sheet is slowed down and brought into register at the front by the first set of headstops, underneath the previous sheet. While the previous sheet is being transferred to the impression cylinder by the swing-arm mechanism, the next sheet moves down slowly to the second set of headstops, where it is again registered—this time front and side. The second or main headstops are adjustable while the press is running—to vary the gripper margin or correct the "lay" of the sheet. When these headstops are adjusted, the check-fingers automatically adjust to the same relative position.

**The "V" cylinder arrangement** of the presses is such that both colors are printed while the sheet is held in position on the *one* impression cylinder. This eliminates register errors common to presses requiring transfer of the sheet between printing units. The printing units on the Chiefs are on the same level, which makes them fully accessible to the pressmen. Ample room for working is provided between the color units, and convenient storage trays for inks, chemicals, etc., are provided for each unit.

**The high speed stream feeder** is easy to set, keeps sheets in full view while feeding. Continuous feeding—which permits pressmen to install a fresh pile of stock while the press prints the last of the preceding pile—is available without extra cost on the Chiefs 250 and 255 (optional on the Chief 238).

**The swing-arm is cam-operated in both directions** to insure accurate register at high speeds. The presses employ two feed cylinders, which permit the swing-arm to operate above the feed-plate and give the sheet a fairly flat line of travel

*Continued on page 2*




***Turn page for interesting story on ATF Chief 22***

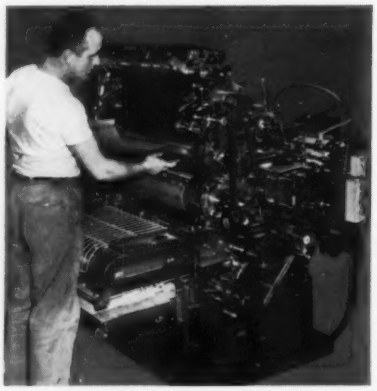
# 100 year old plant installs ATF Chief 22 after careful study of 17 x 22 offset presses

Sentinel Printing Company, a division of The Hempstead Sentinel, Inc., celebrated its first complete century last year, under the operation of four generations of the Van de Water family. This progressive Long Island plant has both letterpress and offset equipment, plus its own composing room and bindery. The company turns out a wide assortment of jobs for a variety of customers. A typical day's line up might include work on well over a hundred different jobs. Some recent examples: summons "tickets" for the local police department, catalog pages for a giant aircraft equipment manufacturer, business forms for a department store, window banners for a toy company, and a monthly house organ for a bank.

Always expanding and updating their facilities, Sentinel recently consulted a trade association about the best way to build up their offset operation. The technical consultants advised Sentinel to add a 17 x 22 offset press, pointing out that this size would tie in best with Sentinel's large volume of runs on both single and multi-color jobs.

The present owners, Kenneth B. Van de Water and his son, Ken Jr., thoroughly appraised all available models in the 17 x 22 size range. They lined up complete specifications and operating details from all the manufacturers, and visited plants operating offset presses in this size. On the basis of this careful analysis, the people at Sentinel decided on the ATF Chief 22. After about eight months of use, they are convinced that their choice has been justified.

Sentinel's pressman on the Chief 22, Howard Gregg, likes the fast set-up and getaway, as well as the general easy and trouble-free operation. And he finds the wash-up device convenient and thorough. The quality of the work the press turns out is highly regarded, too, especially where color and register are concerned. The Chief 22's inking system provides the heavy coverage needed when running color forms. And of course the compact, space-saving construction fits in well with Sentinel's neat and orderly plant layout.



Howard Gregg, Sentinel pressman, finds the Chief 22's fast plate lock-up easy to work with.

Sentinel uses the Chief 22 for house organs, technical manuals, business forms, two and three color box wraps—all on an assortment of stocks, including gummed, bond, coated, tracing paper and 91# index. The pressman finds the Wale floating nozzle a great help when running hard-to-handle stocks.

This addition of an ATF Chief 22 is just one step in the Sentinel expansion program that has been going on since the company was founded in 1858, and has been accelerated in the past ten years. A few years ago Sentinel moved to its present location, a single-level building especially designed for them. And one of the primary considerations in laying out the new quarters was providing extra floor space for future expansion.

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*Continued from page 1*

from the feed board to the impression cylinders—a distinct advantage when printing heavy card stock.

**Printing pressures** on the two units are adjusted by a handwheel and micrometer adjustment on the operator's side of each unit. A calibrated dial indicates the setting.

**Blanket-to-plate pressure** can be varied by a simple micrometer adjustment—which eliminates the need for changing packing, should the blanket swell a little during long press runs.

**The feed-plate** is raised or lowered to compensate for differences in stock thickness. This is accomplished with a handwheel and micrometer adjustment, and eliminates the need for adjusting grippers when changing stocks.

**The feed board** is motorized, for easy raising and lowering.

**Lubrication is automatic** and semi-automatic, and very few points require individual attention. A red warning light indicates when the oil reservoir needs refilling—although press can be run for some time after it appears, without danger.

**All cylinders** are mounted in special alloy phosphor-bronze lined bearings, which are lubricated automatically. As a result, the press is quiet in operation and longer-wearing at these critical points.

Standard equipment on the Chief 250 and 255 includes a highly efficient mechanical gripper in the delivery, which insures accurate delivery at high speeds (this feature is also available on the Chief 238 as optional equipment).

Ask your local ATF representative or Branch for the details.

---

ATF

*American Type Founders • 200 Elmora Avenue • Elizabeth, N. J.*

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. . . by Parsons can help you make BETTER PROFITS on any form or index printing job. When you stock a 50% cotton fiber line of matching colors, with both ledger and index weights, you can give better service. And the best and most complete line to stock is Parsons . . .

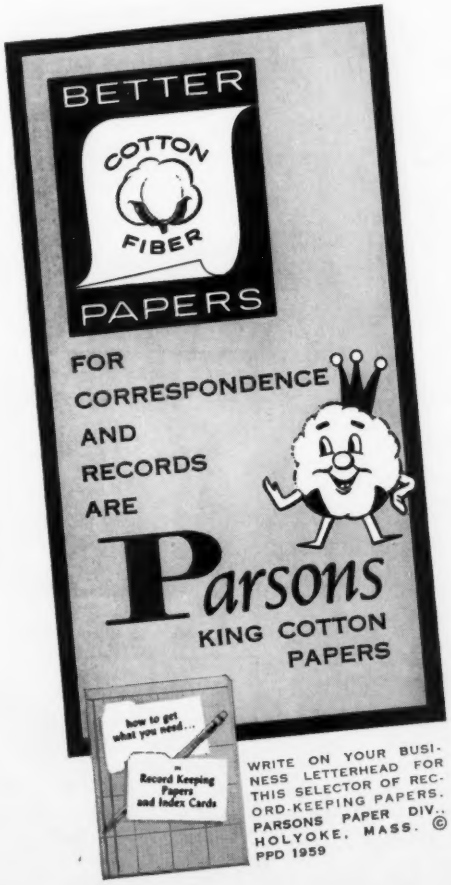
*For better business, Parsons Papers advertisements such as this appear regularly in Business Week, Newsweek, Best's Insurance News, The Office, The Journal of Accountancy, and The Wall Street Journal.*

## MECHANO FORM
### LEDGER AND INDEX

*For Machine Record Forms:* Performs well on your presses, and in office use with all ribbons, inks and carbons without smudge.

*For Handwritten Record Forms:* Excellent writing and erasing qualities with NO-GLARE surface.

*For Color Control Systems:* Most extensive range of matching colors in ledger and index available.






*To Parsons Paper Division, Holyoke, Mass. Dept. H-2*

Please send the following:

- ☐ Parsons Mechano Form Sample Book
- ☐ Booklet: "How to Get What You Need . . . in Record-Keeping Papers and Index Cards"

Name: .....

Company: .....

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**PARSONS PAPER DIVISION,** National Vulcanized Fibre Company




**New Features . . . Setting New Standards For Excellence . . .**

## Miehle 61 And 76 Offset Presses

At Miehle, leadership is defined as..."the art of making the best *better!*" Making that definition come alive is the full time task of a dedicated team of highly skilled graphic arts scientists and engineers.

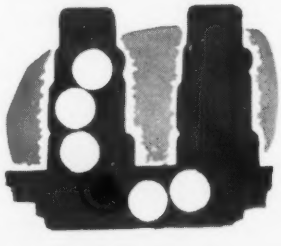
For example, even though the unit-constructed Miehle 61 and 76 Offset Presses have long been unmatched for efficient production, more than forty recently incorporated advances make them even more outstanding. Advances such as ...

Air Glide Sheet Transfer results in more finished sheets of superior quality... sheets are transferred from unit to unit on a cushion of air.

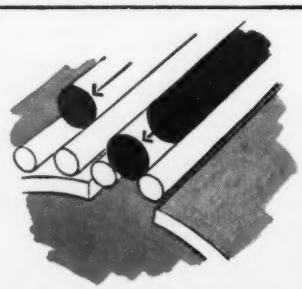
Rotative Ink Vibrator Drive assures color uniformity from gripper edge to tail end of sheet . . . vibrator reversal timing is infinitely variable throughout 360°.

* * *

*Go ahead...and stay ahead. Investigate* all *the new advantages of the Miehle 61 and 76 Offset Presses.*



Air Glide Sheet Transfer



Rotative Ink Vibrator Drive

**THE MIEHLE COMPANY**
DIVISION OF MIEHLE-GOSS-DEXTER, INC.
CHICAGO 8, ILLINOIS

**The 61—42 x 58″—6500/hr.....Single and Multicolor Presses.....The 76—52 x 76″—6000/hr.**

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Bonwit Teller

r own warp print
d acetate faille
in
e.

This insert is printed on
Sterling Letterpress Enamel
25 x 38 — 80#



## Glamorous Affair

**Manchu Nightingale,**
our own fashionable catch,
imported for a favorite lady.
Pure silk brocade designer short coat
that is reversible to show a different color.
Red with gold or black with gold
one side; gold silk the other.







*This 48 page booklet printed by Davis, Delaney Inc., New York, on a 61", five unit, rotary Miehle letterpress. Cover printed on 100# Sterling Letterpress Enamel; inside pages printed on 70# Sterling Letterpress Enamel.*

# *When does Christmas really start?*

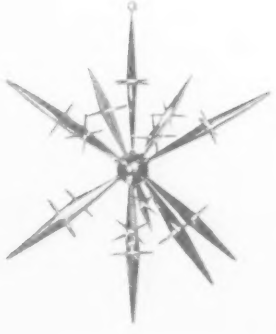
For retail stores, Christmas begins with bright, merry, attractive gift catalogues—like this Bonwit Teller brochure. For this or any prestige job that *must* be right, West Virginia's Sterling Letterpress Enamel is the perfect paper.

Check its printability and excellent opacity. Brilliant whiteness and high gloss provide clear, sharp reproduction of fine screen halftones. Gloss inks pop the message off the page, compel readership.

The West Virginia family of top-quality papers includes offset as well as letterpress grades for nearly every specification. You get fine papers *plus* all the benefits of West Virginia's direct mill-to-you sales policy.

On your next estimate, compare the quality and see the savings for yourself. For full details contact one of the offices listed below, or write West Virginia Pulp and Paper Company, 230 Park Avenue, New York 17, New York.





*Commercial Printing Paper Sales*
*Fine Papers Division*

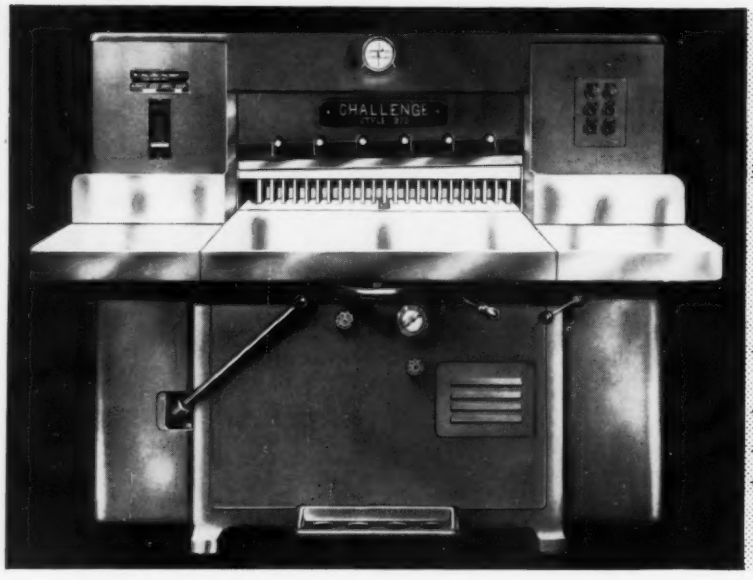
Chicago 1 / FR 2-7620 New York 17 / MU 6-8400
Cincinnati 12 / RE 1-6350 Philadelphia 7 / LO 8-3680
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## ANY PAPER CUTTER IN THE MEDIUM SIZE RANGE







## You'll be money ahead with a CHALLENGE® 370 AUTOMATIC PAPER CUTTER

Why? Because this Fully Automatic 37" Challenge Model 370 Paper Cutter offers you features normally available only in higher priced cutters—features which can contribute substantially to faster cutting . . . great production . . . and lower costs in your operations.

Such features as the automatic clamp operation, separately controlled, toe-trip operated power clamping, easy adjustment of clamp pressure, one-shot lubrication, make this Challenge Cutter an outstanding buy!

And the 37" width enables you to handle standard 35 x 45" sheets or even slightly larger—more than enough size for the average shop cutting needs.

So if you've reached a point where your cutting equipment is too old, too slow or too small, or there's too little of it to handle your production profitably, then look into the advantage of operating a Challenge 370 Automatic Power Paper Cutter.

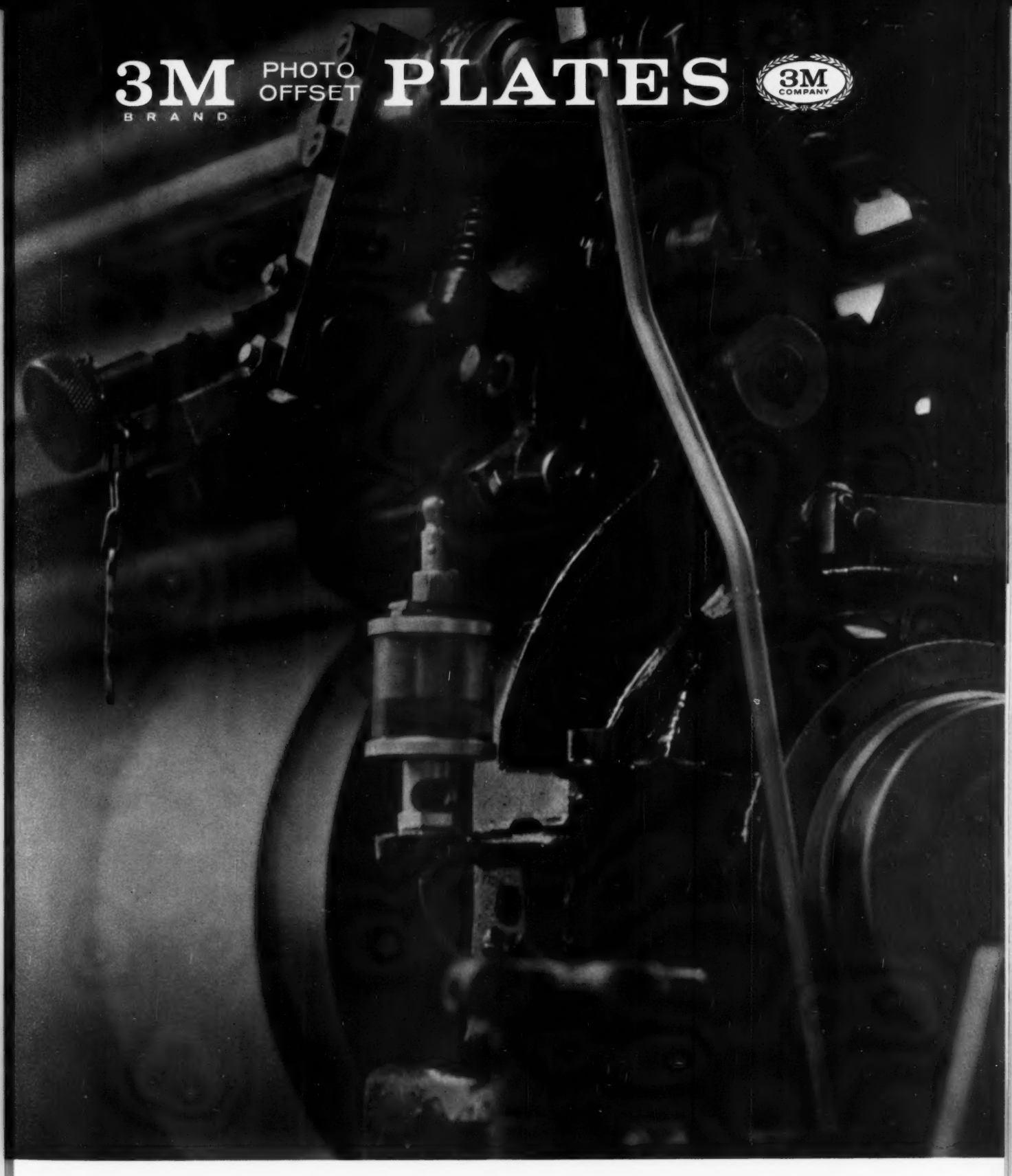
For more information on this, or other Challenge Models in the 19" to 37" size range, see your local Challenge Printing Equipment Dealer or write

Challenge

PC-110

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**The CHALLENGE MACHINERY CO., GRAND HAVEN, MICHIGAN**




**PROOF:** **Quality lithography depends on the plate**

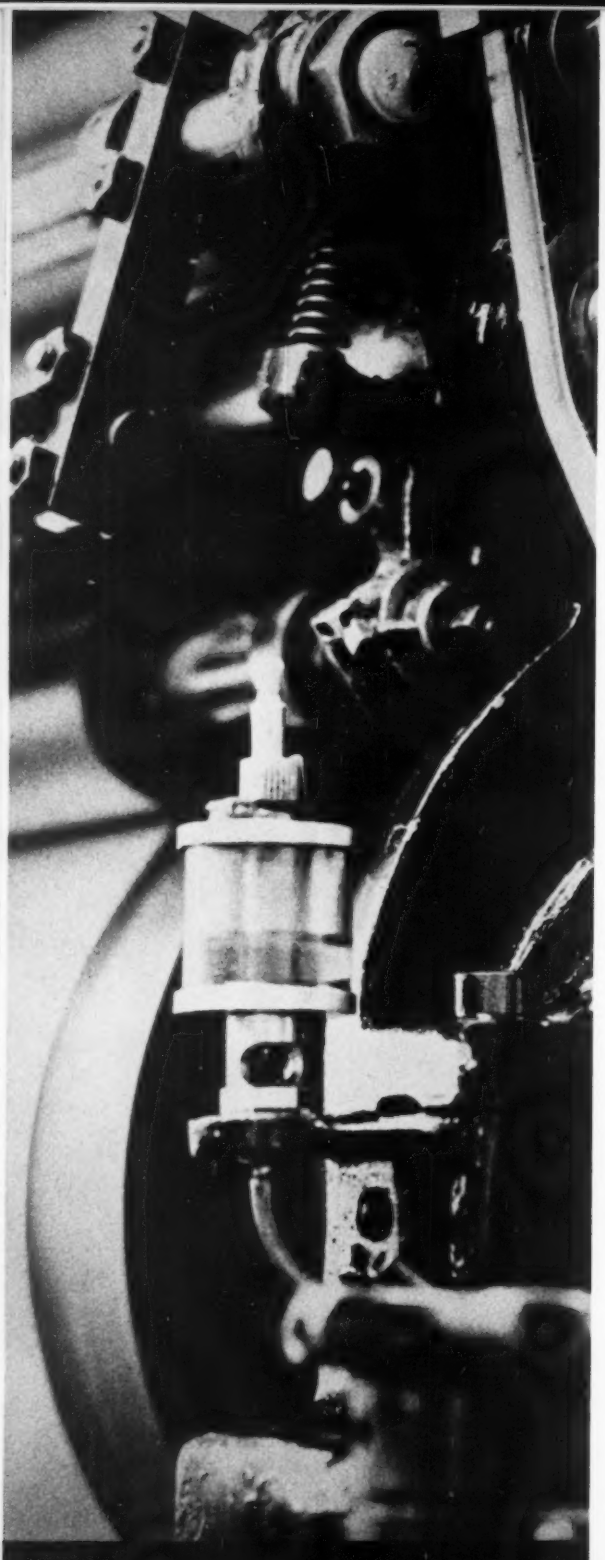


**Plate costs are only 1¢ of your litho dollar**



**...so buy the best.**

# Perfect middletones, sharp highlights ...even with difficult copy!

The flawlessly smooth surface of 3M Brand Photo Offset Plates gives you consistently high quality work—such as in the reproduction on the preceding page. As you see, middletones, highlights, solids and finest detail all reproduce perfectly—even with difficult copy.

With these pre-sensitized aluminum plates inks dry better, don't slur or fill as much. Emulsification is reduced. Up to 25% less ink is needed. As a result colors are truer and more brilliant.

To see the many other advantages of 3M Brand Photo Offset Plates, call your supplier now. He'll quickly show you in your own shop—even on presses taking extra large 48 or 59-inch plates—ways to add both quality and profit to your jobs.

*Dependability wears a 3M label*

**3M**
BRAND

## Photo Offset Plates

MINNESOTA MINING AND MANUFACTURING COMPANY
...WHERE RESEARCH IS THE KEY TO TOMORROW

3M COMPANY

St. Paul 6, Minn.

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# NEWSLETTER

**UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES**

**Business Rise Strong; Foresee 500 Billion GNP**

Past midyear now and business rise still going strong . . . has tremendous speed . . . 2nd quarter Gross National Product about 480 billions, what many moderate optimists thought would be at year end . . . probably 500 billions by end of 1959. Many businesses doing poorly, however, even in midst of plenty . . . smalls squeezed by bigs.

**PIA Ratio Study Shows Printing Profits Decline**

Printing profits still on downtrend according to Printing Industry of America's annual ratio study . . . while 856 member firms reporting grossed $595-million in sales last year, 2.34% above previous year's volume, earnings after taxes dropped from 3.49% to 2.68% of sales. Net profit for 180 of the 856 companies was 5.90%.

**New ATF Web-Fed Offset Introduced; 25,000 rph**

New web-fed offset publication press by ATF just out . . . 23½x38 . . . said to produce folded sigs up to 25,000 cylinder revolutions hourly . . . blanket-to-blanket . . . will produce four kinds of signatures . . . printing slur said to be eliminated. See "New Equipment" dept. for August.

**Printing and Publishing Industries Rank 12th**

Printing and Publishing Industries rank 12th out of 20 major industries, based on profits after taxes, according to U.S. Dept. of Commerce final figures for year 1958 . . . 3.1% against 3.7% in 1957 (per cent of sales).

**New Miehle 4-Color Offset**

Miehle has just added 38-inch, 4-color offset to its press line . . . claim 7,000 sheets hourly . . . said to be first of its size to be offered in U.S. See Aug. "New Equipment."

**Odd-Size Rate Now 3½¢ Minimum on Third-Class**

President Eisenhower signed bill setting minimum 3rd-class postal rate for odd-size envelopes at 3½¢ . . . will apply to sizes under 2¾x4 and over 9x12 inches that can not be tied in packages.

**Emil Georg Sahlin Wins Two Craftsmen's Contests**

Winner in the Craftsmen's International Printing Week Stamp and Poster Contest is Emil Georg Sahlin of Buffalo, N.Y. Second time he has won both gold cups . . . also in 1955. Cups will be awarded at International Craftsmen's annual convention in New York Sept. 5-9. Details in August issue.

**(Over)**

# NEWSLETTER

(Continued)

**Equipment Spending Up**

Plant and equipment spending going up in U.S. generally . . . noticeable in printing industry. Government experts indicate further rise coming.

**Two New Letterpresses Introduced by Miller**

Two new letterpresses by Miller Printing Machinery Co. just out . . . 27x41 single-color and two-color. Factory-rated single-color is 4,250 impressions per hour and 3,750 for two-color. Details in August "New Equipment" dept.

**Parcel Post Increase Would Up Catalog Costs**

Watch for Interstate Commerce Commission for 'yes' or 'no' on plan to raise parcel post rates . . . National Council on Business Mail figures approval would boost catalog mail costs 17% . . . Printing Industry of America against rise.

**Two Giant Printers Merge**

Two giants of printing industry will merge . . . Diamond Gardner Corp. and U.S. Printing & Lithograph Co. Estimated sales of combined organizations in 1959 $250-million.

**NYC Profits Decrease**

Net profit last year for New York Employing Printers Assn. member companies averaged 2.29% of sales, which were down 3% . . . after-taxes earnings on downtrend since 1954.

**PIA Trade Binders Plan NYC Meeting Sept. 4-7**

Printing Industry of America's Trade Binders Section will meet in New York at Lexington Hotel, Sept. 4-7. This is one more meeting scheduled for period covered by 7th Educational Graphic Arts Exposition, Sept. 6-12, at NYC Coliseum.

**States Can Tax Printers In Interstate Business**

U.S. Supreme Court has upheld power of states to tax net income earned by companies doing interstate business . . . Senate Small Bus. Comm. would limit this right . . . asks Congress to rule that no state could tax companies having no offices, stocks, or warehouses in that state . . . would affect printing companies doing business in other states.

**'Dycril' Du Pont Plate**

Dycril is new name for Du Pont photopolymer plates, now commercially available in limited quantities . . . current plates are not nylon.

**Sinotype Sets Chinese Characters on Film**

Sinotype name of new machine that combines keyboard with electronic computer for setting Chinese characters on film. Developed by Graphic Arts Research Foundation, which did work on Photon. May be possible to keyboard Chinese as fast as English. More details in August issue.

The Inland and American
PRINTER and LITHOGRAPHER
for July 1959



Eureka's Supervisory Management Training Conference discussion group goes over mutual problem. Supervisors are trained for immediate job, general information, and personal development

# How to Conduct Your Own In-Plant Training Program For Supervisory Personnel

By C. R. Wolever, Training Director
in collaboration with
R. T. Hendershot, Industrial Relations Manager
Eureka Specialty Printing Co.
Scranton, Pa.

(Presented to Third Annual Invitational Conference of the Education Council of the Graphic Arts Industry, May 4, 1959, in Detroit, Mich.)

- **Interest in training and development of supervisors is now at high level although printing industry has long been passive**
- **Printers and lithographers alike can adapt training plan used for employees in Eureka Specialty Printing Co.'s three plants**

Interest in training and development of supervisors is at a high level. Yet our own industry, although always interested, has long been passive. Now, however, the interest seems positive. Perhaps we can move together and pool our efforts.

In any supervisory program, you must identify clearly *what* you want to do, *why* you want to do it, and *how* you plan to do it—whether in-plant or out-plant. We used to wade in without thinking and whip up all kinds of training programs. We used a shotgun technique with the hopes that some of the shot would strike home.

Today, we know the problem can be tackled more effectively by using a rifle technique. The cost of preparing a training program and the supervisors' time to participate in it are much too expensive for anything else. We train, therefore, for specific needs.

There are different kinds of training. We try to train for the supervisor's immediate job, for general information, and for personal development from a long-range point of view.

In my company, the training director is on the staff of the industrial relations department and works with a training-minded industrial relations manager. We are blessed with top management's support and sympathy, production management's full support, and reasonable staff support.

We are able to follow a variety of approaches which include:

Conference training.

Spot needs training—technical as well as informational.

Short series of meetings—technical as well as informational.

Job rotation training.

Individual coaching.

Out-plant training provided by American Management Association, Lithograph-



R. T. HENDERSHOT

ic Technical Foundation, Printing Industry of America, other trade associations.

Evening extension schools.

College level (limited).

Local associations such as Anthracite Club of Printing House Craftsmen.

Visual aids—heavy on films.

Research Institute of America and Supervisory Magazine—reading.

This is not a check list of things to do and it certainly is not exhaustive. We use these at the present because of a variety of objectives, a variety of operating conditions, and the fact that we are a multiplant operation.

We have some staff functions that give an informal assist to training. Other assists come as a direct result of training and from suggestions.

The general production manager, who is a member of the management committee, meets weekly with his general foremen and superintendents. They discuss current operating and production problems and management committee decisions. The general foremen are responsible for taking the discussion to their subordinates; thus information passes from top to bottom of all levels of management. The weekly meeting also provides a procedure for bringing up problems from the bottom level.

There are similar weekly meetings of the production control and engineering staff services.

One of the interesting sidelights of work simplification training has been the formation of a work simplification working committee of 11 members from a cross-section of plant and management personnel. The committee works with the management committee via the industrial relations manager.

This work simplification committee is on its 128th meeting and has produced many thousands of direct labor and material dollar savings annually.

One of the important communications and information developments has been the twice-a-year supervisory management meeting with the management committee away from the plant, usually on a Saturday morning and replete with coffee and doughnuts. Here, top management gives an "inside" picture of what is going on at the top level in sales, finances, profits, volume, forecasts, future plans, etc. No holds are barred, and all questions are answered.

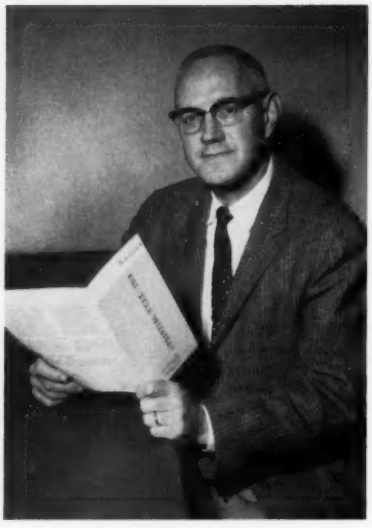
From a continuing series of communications meetings has come what we call a departmental "log-book." It is a distinctive red color. Here are recorded all happenings, orders, ideas, shift information, and trouble spots. Recordings can be made by anyone interested. The log-book is open to anyone.

The book has been a instrument to get information on a logical, written basis. Call it a "gimmick," if you please. It works for us and woe to the supervisor who doesn't record. He hasn't much defense.

This program started at the talking stage in 1958 with production management executives and the industrial relations department. Last fall we called 30 supervisors together for exploratory discussion under leadership of the general production manager.

From the discussion we found 13 general areas in which supervisors felt they needed help. They discussed the areas and put them in the order of need. They are as follows:

1. Job description, job understanding.
2. Company policies and procedures
   a. Company organization and administration
   b. Use of and using staff services



CLARENCE R. WOLEVER

3. Human relations
   a. Coöperation and attitudes
   b. Understanding union attitudes
4. Quality consciousness—pride of work
5. Cost consciousness
6. Methods development—work simplification
   a. Work and time measurement (estimating)
7. Understanding other fellow's job.
   a. Job planning and follow-up
8. Communications
9. Decision-making
10. Technical training
11. New developments in the graphic arts industry
12. Graphic arts knowledge
13. Conference leading

From the first three areas, we have developed and are using the following topics for discussion:

Unit A: Company Policies and Procedures
1. Company organization and administration
2. Use of and using staff services
3. Company policies and procedures
4. Standard practices and procedures

Below left: An employee receives on-the-job training in sheet counting in Eureka's bindery. Right, bindery employee learns fine points of tissue interleaving





5. Standard procedure manual

Unit B: Job Description—Job Understanding
1. Job description procedure
2. Job descriptions—departmental work sessions

Unit C: Human Relations
1. Coöperation and attitudes
2. Understanding people—motivation
3. Understanding union attitudes
4. Eliminating worker irritations
5. Getting along with other foremen
6. Getting along with the man above
7. The art of delegating
8. Supervisory responsibilities—self-appraisal

At this point, we are planning a "paper clinic" which will be produced by one of our major paper suppliers. This clinic will be expanded beyond supervisors and will include sales, staff, and other personnel.

We will then go to 4, 5, 6 and develop another 12 to 15 meetings and so on until we exhaust the list—if we ever do. At stated intervals we will run other clinics in ink, letterpress, offset, "What's New."

With these meetings we use a liberal technical and general film schedule. Depending on the film, these meetings, too, are expanded to other personnel.

Since we are a multishift operation, we presently have three groups. Each contains about 12 people, both male and female. The groups are vertically organized from the general production manager through general foremen down to assistant foremen. Some of the conferences are led by the training department or staff members; others are led by group members who are assigned or who volunteer.

These groups meet weekly for a maximum period of an hour and a half. Because of shift difficulties, they meet on their own time. They felt they wanted to do this so all shifts had an equal chance to meet. This does not mean that all programs are run this way; most meet on company time.

These meetings have been under way for four months and we have long schedules ahead of us. The meetings will continue as long as we can see a use for the program.

We have noticed three areas of improvement:
1. Some changes in attitudes
2. Improvement in coöperation and teamwork with less "lone-wolfing"
3. Improved communications, verbal and written, within the groups.

Supervisory training has been going on for a long time on either a planned or a trial-and-error basis. No matter how poorly it is done on a planned basis, the results are still good.

# Training Policy and Procedure

## Procedure:

A. The Training Supervisor Shall:

1. Consult with and obtain approval of Industrial Relations Manager concerning all tentative program recommendations.
2. Make recommendations concerning internal and outside training programs to Department Heads.
3. Consult and coöperate with Department Heads in developing internal programs, selecting outside training facilities and scheduling to coördinate with workloads.
4. Obtain final approval of Industrial Relations Manager concerning proposed training program.
5. Plan, prepare and present internal training programs, notifying employees and their Department Heads of schedules by memo.
6. Schedule, enroll and complete arrangements for accommodations for Employees on outside training programs notifying Employees and their Department Heads of final arrangements made by memo.
7. Maintain individual Employee Training Records and file training reports with individual Employee Personnel Files.

B. The Department Head Shall:

1. Consult with and obtain approval of immediate supervision concerning all tentative program recommendations.
2. Consult and coöperate with Training Supervisor in developing internal programs, selecting outside training facilities and scheduling to coördinate with departmental workloads.
3. Obtain final approval of immediate supervision concerning proposed training program.
4. Consult with Employee's immediate supervisor concerning rescheduling of workload during Employee's absence.
5. Maintain training reports in file.

C. The Industrial Relations Manager Shall:

1. Consult with Training Supervisor concerning all tentative program recommendations, and give final approval of proposed training programs.

D. Employees Attending Training Programs Shall:

1. Prepare report on program in triplicate, forwarding Copy No. 1 to Department Head, Copy No. 2 to Training Supervisor, and retain Copy No. 3 for future reference.

## Purpose:

To establish Company policy and Procedure for planning, preparation and presentation or scheduling all training programs for Eureka Employees.

## Scope:

Applies to all training programs, both within the Company and those presented by outside sources and attended by Eureka Employees.

## Responsibility:

Training Supervisor, Industrial Relations Manager, Department Heads.

## Policy:

The Training Supervisor shall be responsible for recommending to Department Heads internal training programs for various individual Employees or groups of Employees as he deems advisable upon approval of Industrial Relations Manager. Similarly, he shall be responsible for recommending outside training programs as appropriate.

Department Heads requiring specific training program for Employees within the department, as approved by their immediate supervisor, shall discuss requirements with the Training Supervisor and coöperate with him in developing an internal program and/or select outside training facilities, such as conferences, seminars, courses, as required.

The Training Supervisor shall be responsible for the planning, preparation and presentation of all training programs to be given within the plant, in coöperation with Department Head whose Employees are involved and approval of Industrial Relations Manager.

The Training Supervisor shall be responsible for scheduling, enrolling and arranging for accommodations for Employees in all training programs outside of the plant, upon request of Department Head and Industrial Relations Manager.

The sole purpose of any training programs sponsored by Eureka or approved for attendance by Eureka Employees on Company time, at Company expense, shall be to improve the Employee's ability to contribute more to his job.

The Training Supervisor shall be responsible for maintaining records of all training received by Employees.

All Employees attending outside training programs sponsored by the Company shall be required to prepare written report of program to be forwarded to his Department Head with copy to be forwarded to the Training Supervisor.

SOCIETY OF
**WET PAINT TOUCHERS**



LIFE MEMBER

VOID IF SIGNED BY
JACK JARVIS, SEATTLE

**don't bother to tell me your name; i'd just forget it**
ASSOCIATION

LIFE MEMBER

VOID IF SIGNED BY
JACK JARVIS, SEATTLE

Member's signature

# Jack Jarvis and His Shop Known The World Over

- **Seattle hobby printer has devised many clever cards that make capital of American yen to belong to some group or satisfy suppressed desires**

- **Veteran city editor of *Seattle Post-Intelligencer* is jousting journalist with taste and flair for lusty joshing and crusading for off-beat causes**

By P. K. Thomajan

In Seattle, one Jack Jarvis plies away at an odd hobby deep in his basement print shop where after business hours he turns out membership cards to nonexistent organizations. They provide their bearers with special licenses, privileges, and entrées to all sort of places.

These colorful pasteboards make capital of the American yen to belong to some group, and they also satisfy certain suppressed desires by setting up clubs and societies to combat pet peeves and gripes. Jarvis, with his tongue-in-cheek cards, has provided a pleasurable outlet for pent-up emotions. As a result, the cards have met with world-wide success.

### *Has Flair for Lusty Joshing and Crusading*

This cantankerous, rambunctious personality is a veteran newspaperman, being no less than acting city editor of the *Seattle Post-Intelligencer*. This jousting journalist has a taste and flair for lusty joshing and crusading for off-beat causes.

Among the various causes championed, each of which has an appropriate membership card, are: Society for the Suppression of Women in Poker Games, Don't Tell Me About Your Kids Association, Society for the Suppression of Driveway Blockers, Society for the Suppression of People Who Start Every Conversation With the Weather, Association of Experts on Everything, Anything I Can Do Is Easy Association, I Can't Be Bought—But Make Me An Offer Association, Society for Wet Paint Touchers, Society for Longer Coffee Breaks, Society for Spotting Typographical Errors, and the Morning After Club.

A most popular series was Jarvis' State of Confusion cards, where a Department of Licenses issued memberships to Licensed Bunglers, Licensed Jerks, Licensed Heels, Licensed Hecklers, and Licensed Bores.

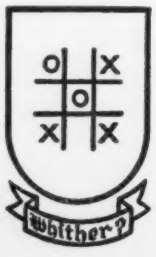
Another series—Season Tickets—provided passes to the Woman's Room, Grand Central Station, New York; Men's Room, Union Station, Chicago, and other railroad stations all over the world.

The story of how this kettle of fish got cooking makes quite a yarn. It all started back in the year 1926, when

**State of Confusion**
**Department of Licenses**

is a Licensed

**Knucklehead**




**JACK JARVIS, Seattle**
**Director of Licenses**

By ..... Expires Oct. 20, 1972

is a LIFE MEMBER of the

**SOCIETY FOR SUPPRESSION OF**

**Calling a Toilet "The John"**

Void if signed by John Paul Jones, John Quincy Adams, John Hancock, John the Baptist or JOHN JARVIS

young Jack was at the dangerous age of 13, standing perilously on the threshold of young manhood.

His dad, a mechanical engineer, who had a printing press when he was a boy in Iowa, had the notion that every kid should have a hobby to keep him out of general mischief. Though the term "combating juvenile delinquency" hadn't been invented, Jarvis Sr. was a firm advocate of "keeping kids off the streets."

So he bought a broken 6x9 Baltimore hand press, which had been junked by a printer in Renton, a suburb of Seattle. Then Jack's pop had the broken parts fixed, bought a font of 6-point Steelplate Gothic type, a box of business cards, some furniture, leads and quoins, and some ink, and the lad was in business.

When other kids were getting footballs and ice skates for birthdays and Christmas, Jack received new type, which got him deeper and deeper into printing.

All through high school and college, he made spending money by printing cards for classmates. Then, when he got married in 1936, this first love had to take second place.

After he came back from Army service in Europe during World War II, Jack experienced the gentle tugs of his old love, so he started to build himself a basement shop where he could carry on his clandestine romances with type and paper.

In 1947, when he was a general assignment reporter on the *Seattle Post-Intelligencer,* where he has been a staff member for the past 21 years, he got a flash idea to turn out the first of his long line of membership cards for non-existent organizations. These were distributed in the city room and were an immediate success. Then everyone started asking for more.

### *Made Cards for 600 Non-Existent Groups*

To date, Jarvis has turned out membership cards for more than 600 non-existent organizations, plus hundreds of press passes, season tickets, and licenses for his mythical State of Confusion.

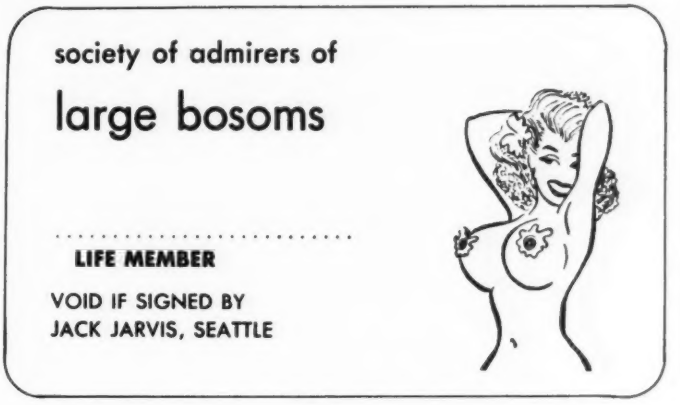
Says Jack, "These cards have proved a marvelous personal publicity gimmick. I wanted to have my name on each card, but certainly didn't want to sign each one, so each carries the line: 'Void if signed by Jack Jarvis of Seattle.' Strangely enough, a lot of people confuse 'void' with 'valid' and insist I sign their cards. I've given up trying to explain."

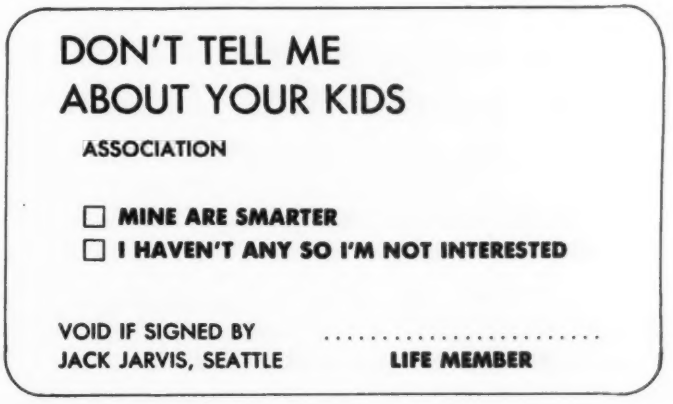
Over 400 of the cards have appeared in Jarvis' weekly column in the *Post Intelligencer.* The cards go out roughly once a month to a mailing list that reaches all over the world. Many people are on a free list, while others furnish stamped and addressed envelopes.

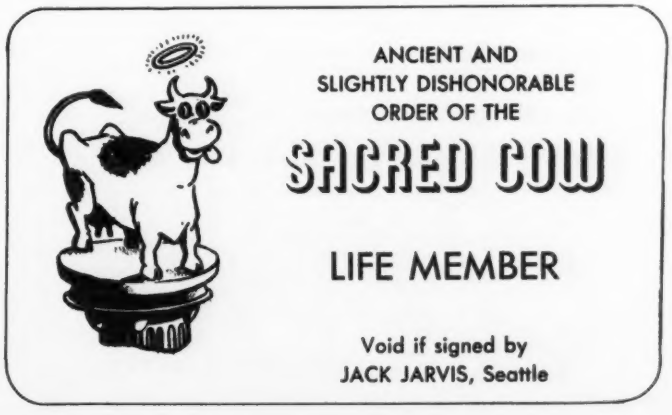
"It's an expensive hobby," observes Jarvis, "but worth every penny of what it costs. I've been offered a number of jobs from persons I've never met but who have gotten to know me through the cards. And I'm pretty certain that I could trade on the good will created to rate a night's lodging, meal, and (maybe) the loan of ten bucks in a lot of cities throughout the world.

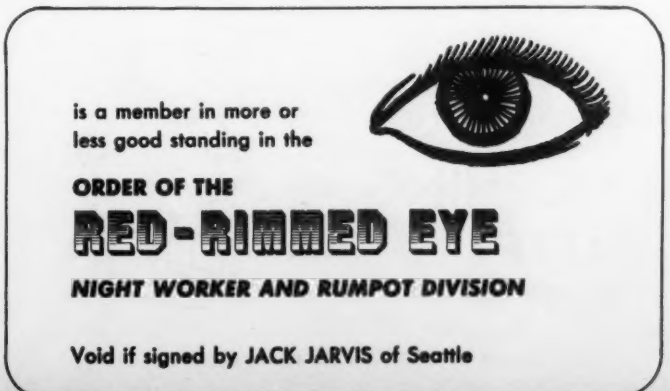
"The cards have been dropped over the North Pole from a weather plane. An *International News Service* photographer dropped a pack of cards over the North Korean lines



What This Country Needs Is a Good

5-CENT PSYCHIATRIST

ASSOCIATION

LIFE MEMBER

VOID IF SIGNED BY JACK JARVIS, SEATTLE

..... Member's signature



..... is a LIFE MEMBER of the

FOOT IN MOUTH

CLUB

Void if signed by JACK JARVIS, Seattle

I'VE READ THE FINE PRINT ON MY INSURANCE POLICY AND I STILL DON'T UNDERSTAND IT

ASSOCIATION

.....

LIFE MEMBER

VOID IF SIGNED BY JACK JARVIS, SEATTLE

I'm Telling You This Because I'd Say It Behind Your Back Anyway

ASSOCIATION

LIFE MEMBER

VOID IF SIGNED BY JACK JARVIS, SEATTLE

..... Member's signature

..... is a LIFE MEMBER of the

MORNING AFTER

CLUB



Void if signed by JACK JARVIS of Seattle

from an airplane during the Korean War and the North Koreans retreated the next day. The United Nations headquarters claimed a great victory for our ground troops, but the photographer and I know better. It was the cards that confused the troops and caused them to retreat!

"A travel agent on safari in Africa gave her gun bearers and porters a few of these cards. They didn't know what the printing meant, but somehow they felt they were important cards and wore them fastened to their loin cloths. Near Cairo, a camel driver probably is still carrying a Season Ticket to the Men's Room of the Union Station in Chicago. A University of Washington student carrying a similar season ticket which bore the words, in red, 'Working Press,' got into social and sports events all over Europe one summer. Guards and ticket takers couldn't read most of the English but 'Working Press' apparently convinced them, at least the word 'Press.'

"A merchant seaman called me at the office to report that in a waterfront bar in Valpariso, Chile, several of my cards were taped to the mirror behind the bar. A girl in Stockholm, Sweden, who gets the cards regularly, can't read or write English; she likes them because they look important.

"In 1952 I went to Tokyo with 10,000 cards and got rid of them in two days. Soon they were all over town."

### *Never Tried to Commercialize Cards*

Jarvis has never tried to commercialize these cards, confessing, "I'm lazy and don't have the time anyway. There are many imitators, but they don't bother me; I figure I can think up new ideas faster than they can be pirated. I've never copyrighted any of the cards; in fact, opinions differ as to whether they can be copyrighted."

Thousands have gone free to troops overseas and to patients in tuberculosis sanatoriums and other hospitals. They are also mailed free to local grade school and high school kids, who write in or phone Jarvis at his office. Staffers of the newspaper going on trips often take a box of cards with them to pass out to people they meet; they're wonderful as conversation-starters.

Jarvis says that he has frankly lost track of how many cards he has printed, but his paper supplier, Kaplan Paper Co. of Seattle, with whom he has dealt for the past 31 years, informs him that the total now comes to at least a half-million.

The various cards feature a variety of picturesque type faces, for Jarvis has a wide assortment in his shop, from Spartan and Stymie to Jim Crow and Grayda.

Jarvis also finds that he has lost track of how much money he has spent to date on his consuming hobby. "I think I did it deliberately," he admits, "because if I ran over my invoices at the end of the year, the figures might scare me, and then I might stop printing, something I could never even think of—come hell or high water.

"I've never attempted, or even considered, motorizing my old press or even putting on a foot treadle. True, I could turn out more work, but the quality would be bound to suffer—and, then, too, I might take on some commercial jobs, and the first thing I'd know it would be WORK, not a hobby, and I'm allergic to work!"



Harold N. Cornay is the founder and president of The Press of H. N. Cornay, Inc., which recently moved into a new building at Reserve, La., 32 miles east of New Orleans. This is one of the largest and most efficiently planned printing plants in that section of the country.

Mr. Cornay founded the press as a school boy hobby in 1927 and began full-time operation under the present name in 1933, doing all of the selling and most of the production work himself.

Mr. Cornay has been unusually active in trade association work. He has been national secretary of the Printing Industry of America, Inc., a member of its board of directors, and has served on the executive, steering, finance, and a number of other PIA committees. He has served as board member and vice-president of the Label Manufacturers National Association and as board member and president of the Southern Graphic Arts Association.

In 1950 he helped organize the Printing Industry of New Orleans, Inc. and was elected its first president.

## Case Histories in Selling

**This article is the sixth of a series of case histories on selling printing and related services by John M. Trytten, to whom outstanding members of the printing sales fraternity have told their stories. Sales ideas and fundamentals brought out are directly applicable to day-to-day selling. These case histories will provide excellent ammunition for your salesmen. Mr. Trytten has had many years of experience in selling printing in Milwaukee and other cities. He will welcome your comments and suggestions for additional case histories. Write to him in care of this publication.**

*The Printing Sale I'll Never Forget—No. 6 of a Series*

# I Had to Call at 2 a.m. Regularly to Sell Him

My prospect was a baker and kept night business hours; we had little to offer that our competition didn't have

**By Harold N. Cornay as told to John M. Trytten**

One night about 1:30 a.m. the telephone rang. Shaking myself awake, I heard a buyer's voice asking me what I was doing.

"What would anyone be doing at this hour," I answered, "except sleeping?"

"Well, if you're not too busy sleeping," he said, "why don't you come down and see me?"

"Now?" I asked.

"Now!" he replied.

So without further ado, I was on my way.

By way of explanation, this buyer was general manager of a large commercial bakery. They did a nationwide business and used millions of labels a year. We were new in business, and having what we know to be excellent facilities for label production considered this baking firm an ideal prospective customer.

I had "courted" their account strenuously. The president was a personal friend of mine, and I called regularly. Still, all we were getting was fringe business; the volume runs were somehow passing us by.

I had been calling on the general manager, always during my regular working day. He would always see me during the daytime calling hours he had established. But the result was "no result"—he showed comparatively little interest.

Now, the general manager was an ex-sea captain. Not having a family, and being used to the hours he kept at sea, he worked a very erratic schedule. The bakery operated 24 hours a day, and it was his custom to spend a good part of the night working and to be gone during a good part of the daytime hours when other responsible executives were there. Which explains the late-hour phone call.

Meanwhile, back at the bakery, I showed up at about 2:15 that morning.

I was surprised to find this man quite a different individual than he was during the day. He was bright and cheerful, apparently with not much to do except talk —and he was looking for someone to talk to.

When I left that night, I had a very sizeable order. Needless to say, it dawned on me, if you will excuse the pun, that the best time to see this fellow was in the early morning watches of the night. Thereafter, I made a practice of seeing him once or twice a week after midnight. Invariably, I found he was in exceedingly good spirits, and usually with nothing to do except talk.

The result was that in a matter of weeks, we had all the business of the bakery and continued to serve it for many, many years, as long, in fact, as this man was in a responsible position.

Our competition never ceased to wonder how I succeeded in obtaining this business in such a short period of time. The usual mutterings were heard, of price cutting and such, but what few knew was that the business was substantially open account work, with price a comparatively small factor.

Frankly, we had only very little to offer that our competition didn't have—except that we had found out the place and time when the buyer wanted to do business.

This was one of my earliest lessons in selling. It illustrates that a salesman's time, whatever he's selling, is not his own but at the disposal of his customers. The successful salesman observes visiting hours, and accommodates himself to the time and place that suits the buyer.

Furthermore, it sets you to thinking of the otherwise nonproductive times when you can see and sell someone. Strange as it may seem, there is nearly always someone ready to buy, from very, very early in the morning until very late at night.

Finding these men is not too hard; often a direct question about the best hour to call will do it. Adjust your schedule to theirs. You will increase your effective selling time and bring in more business for your house.

Void if signed by JACK JARVIS of Seattle



U.S. Army Engineer Research and Development Laboratories are now testing new method to speed up surfacing of offset plates with modified floor polisher

# New Offset Plate Surfacing Plan

- **Army Research Lab at Fort Belvoir, Va., tests new brush-surfacing technique for offset plates**
- **New method will speed plate preparation, reduce equipment needed for mobile reproduction units**

**By Stephen W. Gibson**
**Chief, Map Reproduction Section**
**Topographic Systems Branch**
**U.S. Army Research and Development**
**Laboratories, Fort Belvoir, Va.**

In these days when equipment and processes in all fields tend to become more expensive and complex, it is a pleasure to report on an economical simplification of an existing method.

The Map Reproduction Branch of the U.S. Army Engineer Research and Development Laboratories at Fort Belvoir, Va., has recently completed extensive tests and investigations leading to the adoption of a brush-surfacing technique for lithographic press plates.

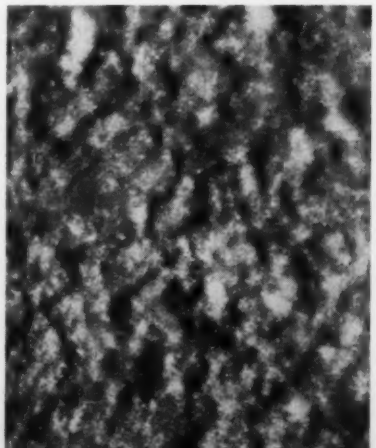
The use of this technique will save considerable time in the preparation of press plates by the mobile reproduction units of the Corps of Engineers.

These reproduction units are completely equipped lithographic shops and their mission is the printing of military maps and charts in the field. Mounted in a series of trucks are a 24x30-inch copy camera, layout and stripping facilities, platemaking equipment, 22½x30-inch presses, and a plate grainer. Each of these takes a separate van.

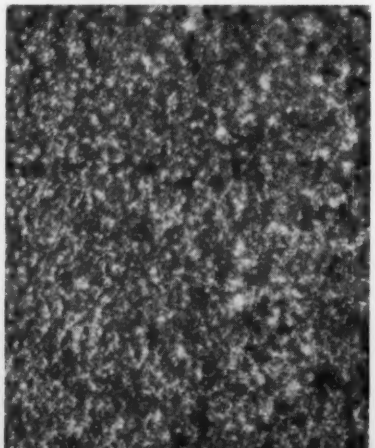
Anything that will speed up or simplify the reproduction process will in turn help the field commander and his troops.

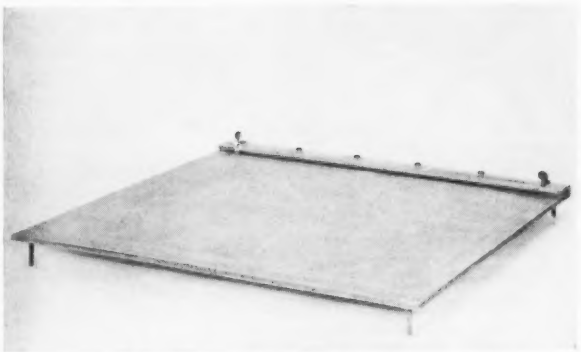
The graining of press plates has been one of the areas of the lithographic process that has received considerable attention by the military services as well as by civilian organizations. A review of the patents and the published literature shows that many ways and means have been suggested for surfacing plates. Despite all of

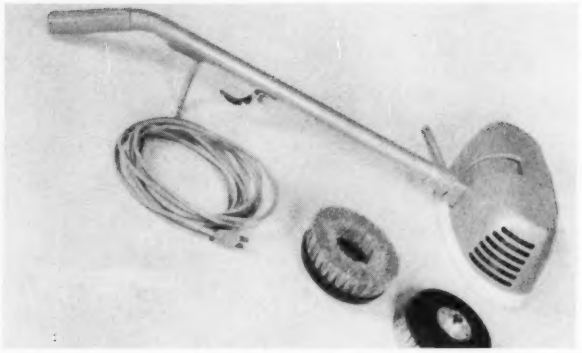
Marble-grained aluminum plate magnified 70x



Brush-surfaced aluminum plate magnified 70x







**Above: plate holder for brush surfacing plates. Above right: brush surfacing equipment with the brushes removed. Unit is inexpensive, light in weight**

this, the marble grainer has continued to grind away.

In the mobile reproduction units the grainer is mounted in a truck equipped with special stabilizing jacks. Graining conditions and times vary from one military unit to another just as they do from one civilian shop to another, but a reasonably safe production figure used in planning has been two plates per hour.

With some of the units equipped with four presses and with most of the runs being relatively short, it can be seen that a backlog of used plates would soon build up. During the study of this problem the use of presensitized plates was given serious consideration for the complete replacement of surface platemaking. The short storage life under unfavorable conditions, however, precluded total replacement with presensitized plates.

### *Idea Used on Collotype Plates*

Discussions of the problem were held with representatives of government and industry. Some time ago, in connection with another investigation, it had been noted that Harry Lerner of Triton Press, New York City, was using a rotary brush on a flexible shaft to surface aluminum plates for collotype.

A similar system was in use for some time at the Army Map Service until a mechanized brushing machine was designed and built. The Lithographic Technical Foundation also did some work for the Air Force, using brushes attached to a hand-held power tool.

This approach appeared to offer considerable merit for field units. Considerable laboratory testing was performed to determine such things as the best type of bristle to be used in the brush, the most suitable abrasive, and to set up an optimum surfacing procedure. A plate holder was also designed.

Upon completion of these tests, a flexible shaft unit was sent out to troops for field testing. The results were encouraging. The brush surfacing concept was sound but with continuous operation, the operator of the flexible shaft became fatigued. This is typical of the problems that come up in moving an idea from the laboratory to actual production use.

Additional investigations of equipment were made. A buffer-sander was modified and tested but was not completely satisfactory because of the weight of the unit and the torque generated by the motor. At the same time, the Army Field Printing Plant at Fort Belvoir was also testing brush surfacing and had adapted a small commercial twin-brush floor polisher for this use.

Tests with this unit were extremely promising. The unit was not expensive, light in weight, and the contra-rotating brushes seemed to eliminate the fatigue noted in the previously tested machine. The use of Nylon bristles was found to extend the life of the brushes by a factor of 10.

Production tests were again made with military personnel as operators, and the modified floor polisher was found to be very satisfactory. No fatigue was noted even at the maximum production rate of 40 plates during each eight-hour day.

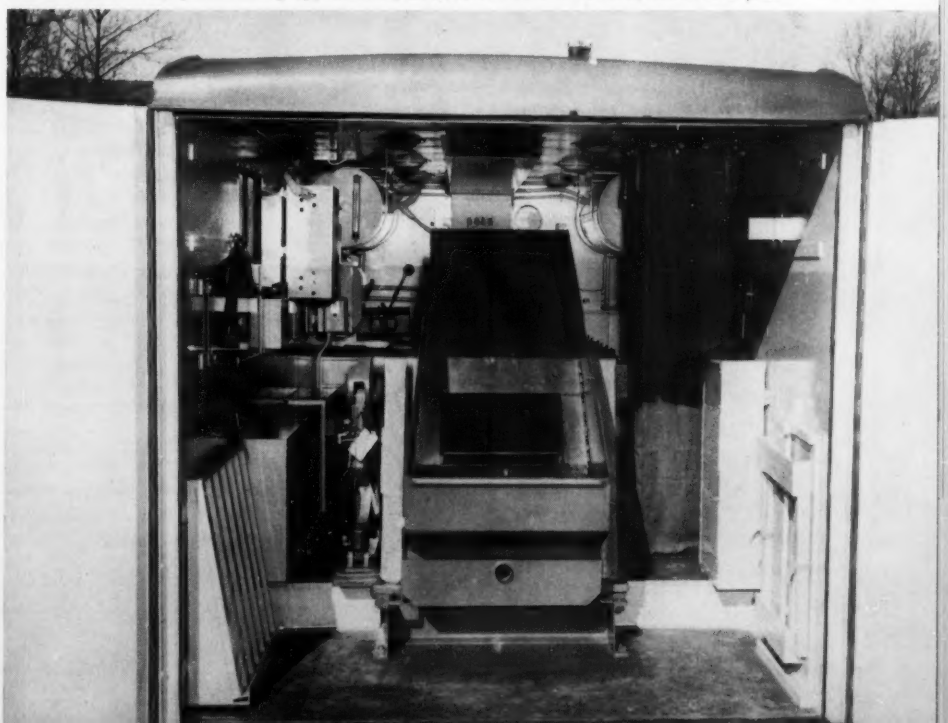
The final technique consists of washing the ink from the old image, sprinkling the plate with FFF grade pumice powder, and brushing the plate from front to back and side to side until the image is removed. The plate is then washed to remove all traces of pumice and counteretched. The entire process takes from five to ten minutes for a 27½x29½-inch plate.

### *Much Finer Grain Resulted*

The grain obtained with this technique is considerably finer than a marble grain. It is similar in appearance to a presensitized plate surface. Working with this finer grained surface did not seem to offer any problems. The platemaking procedure and materials remained the same; there was no need for any changes. Operation on the press required somewhat more critical settings of form rollers and dampeners, much the same as with presensitized plates. The quality of printing was improved in that sharper images were obtained from the finer grain. This was to be expected.

The impact of the brush surfacing technique on the mobile reproduction units is a considerable one. By transferring plate surfacing to the plate processing section, the marble grainer and truck costing approximately $20,000, can be eliminated and replaced by a $50 floor polisher. The surfacing of the plate is now the first step in the platemaking procedure.

**Below is a rear view of a map reproduction van showing the installation of the marble grainer. This truck and its equipment costing approximately $20,000 can be eliminated by use of new plan**






Fetter Printing Co.'s new tri-level plant has offices on the top floor; utilities, lockers, and lunchroom below, and the plant area in the back at a third level

# Louisville Printer Builds Model Tri-Level Structure

- **Fetter Printing Co. constructed new plant with an eye to efficiency, favorable location, working conditions**

Last March Fetter Printing Co., Louisville, Ky., moved into attractive new quarters that are the result of three years of planning, seven months of building, and $669,000 of expense for land and construction. For its time and money, the company has a plant with many of the most efficient production facilities available to commercial printers, a choice location, and excellent working conditions.

Fetter Printing Co., employing 115 people, produces mainly catalogs, internal and external house magazines, direct mail and point-of-purchase advertising, labels, and business forms. It handles about 60% of its work with offset equipment and about 40% with letterpress.

The building has 46,000 square feet of floor space and stands on 4¾ acres of ground. Located directly across from the Kentucky Fair and Exposition Center, it faces Louisville's North-South Expressway, a link with the federal interstate highway system.

The building is divided into two parts. The front section facing the expressway has a lower floor that extends partially below ground level and a main floor above that. The lower floor houses locker rooms, a lunchroom, and the air-conditioning and boiler equipment. On the main floor are the reception room, conference room, five private offices, the general office, the sales office, and the accounting department.

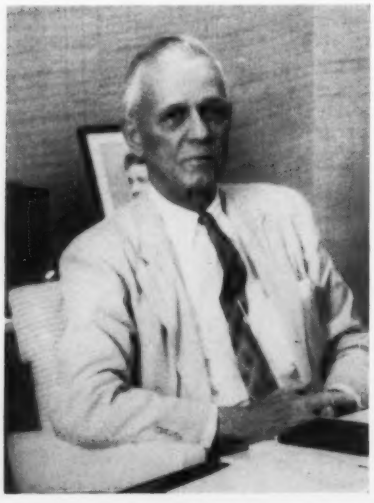
Behind this front section of the building is the plant area with a floor level half-way between the two floors of the front section, making the building a tri-level structure. A penthouse on the roof of the plant area houses the air handling, cleaning, and temperature and humidity control equipment.

The front or office section of the building presents a clean, contemporary exterior of glass, blue glazed brick, and anodized gold aluminum which is backed with Fiberglass insulation. The interior walls are painted steel panels.

The plant's walls are embossed aluminum on the outside and aluminum with a baked enamel finish inside. Between the two is a Fiberglass insulating core. The interior colors alternate between white, blue, and gray.

The designers specified reinforced concrete for all footings, columns, foundations, and ground floors. The roof and office floor are made of precast, prestressed, reinforced concrete double T's resting on the same type concrete beams. The edge-vented roof has two inches of Fiberglass insulation over a vapor barrier.

Fetter built special features into its reinforced concrete slab floor. It is 24 inches thick under the Harris 260 press and has an isolation barrier around the camera and plate departments to cut off any possible





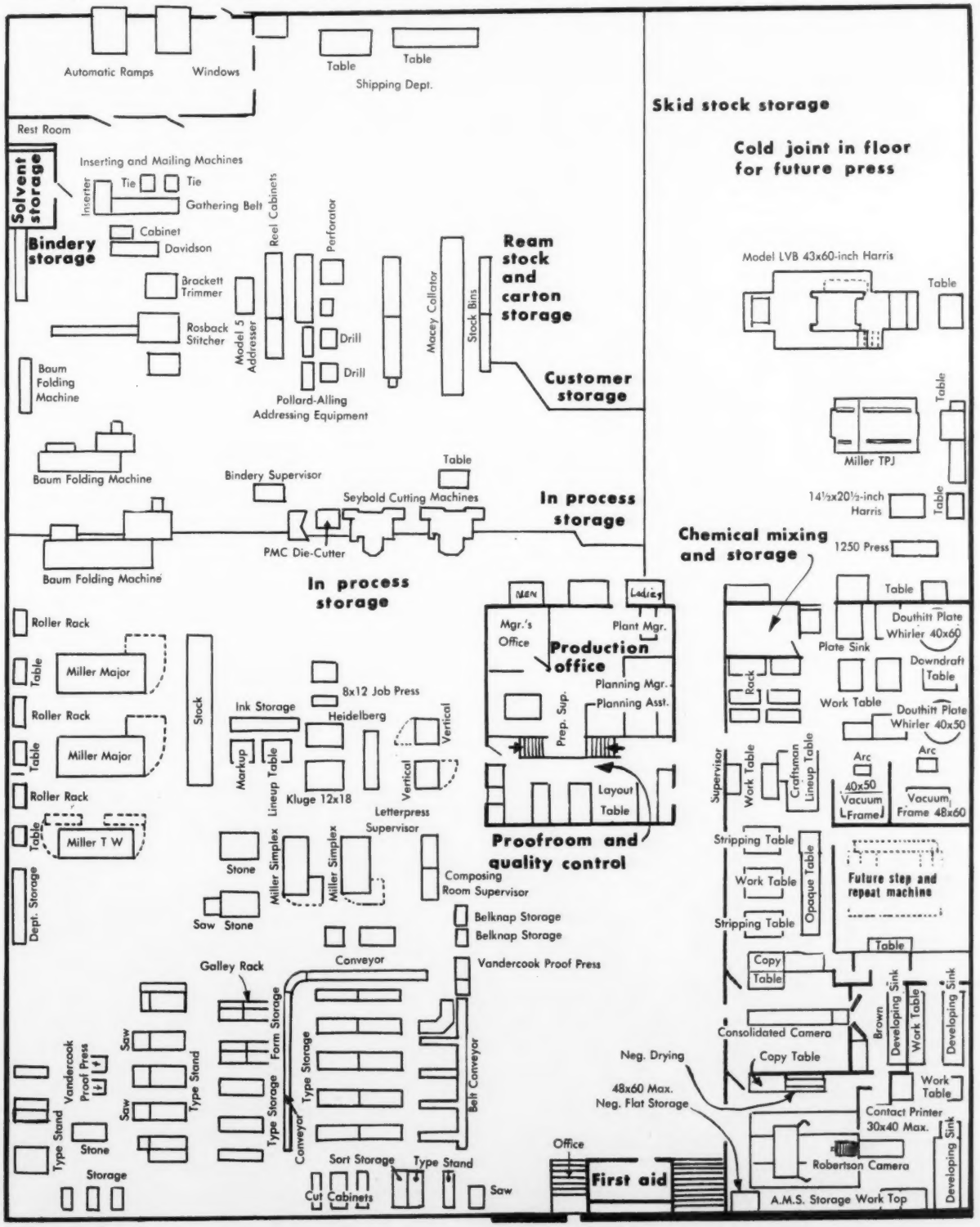
The two men who head the progressive management of the Fetter Printing Co. and who guided the careful planning of its new plant are George G. Fetter, Jr., (left), chairman of board of directors, and Harold W. Braun (right), president

vibration from the rest of the plant. Grooved contraction joints which tend to chip and dust under the stress of heavy material-handling-machine traffic have been eliminated. Instead of grooves, the floor has metal key joints placed in the least traveled areas. The floor was also treated with three coats of liquid hardener to minimize dusting.

Harold W. Braun, president of Fetter, says that "every precaution was taken to provide complete insulation against heat, cold, and moisture. All concrete floors were poured on a polyethylene vapor barrier. Exterior concrete walls above the floor level are insulated with Fiberglass and concrete block, topped with a precast concrete cap."

By the elimination of windows in the plant area more uniform temperature, humidity, and lighting can be maintained.

The floor plan of Fetter's plant area shows not only the efficient layout, providing easy flow of work, but also the space left by company for future growth








Fetter's modern, attractive offices (above) are located on the top floor of the building. They include private offices of Fetter executives, the general and sales offices, the accounting department, and conference room (shown below)

made up of standard conveyor parts. The pages are furnished to the compositors who can be seated while working. All the necessary type is around them within arm's reach. The galleys are tipped up to working position while they are making changes. When the compositor finishes the page it travels to the proof press, where it is stacked in the conveyor until the proof press operator pulls the proof and places the galley in the truck for transportation to the stone. A minimum amount of make-up and color separation is handled. All our machine composition and most of the makeup is done in local trade shops."

The company has a Robertson camera that can expose a 30x40-inch line negative for map, chart, and large display work and a Consolidated 24-inch camera. There is also a room set aside for future color-separation facilities.

Fetter's plate department produces copperized aluminum, deep-etch, albumen, rub-on, and presensitized plates. A special chemical mixing and storage room is located outside the main production flow.

The company has single- and two-color equipment in both the letterpress and lithographic pressrooms. Mr. Braun says, "The Harris 260 and the Miller TPJ give us two and a half times the printing area we had in the offset department of the old plant. The Harris 120 and 10x14 are the only single-color presses we now have."

The bindery includes a 16-station Macey collator for catalog pages and a variety of flat and signature gathering for side stitching or mechanical binding. The five-station Rosback gang stitcher is grouped closely with Baum folders, a Brackett

The ceiling is 14 feet from the floor with a 10½-foot clearance throughout. Concrete pillars supporting the roof provide clear 40-foot bays, except for a row of supports under the penthouse.

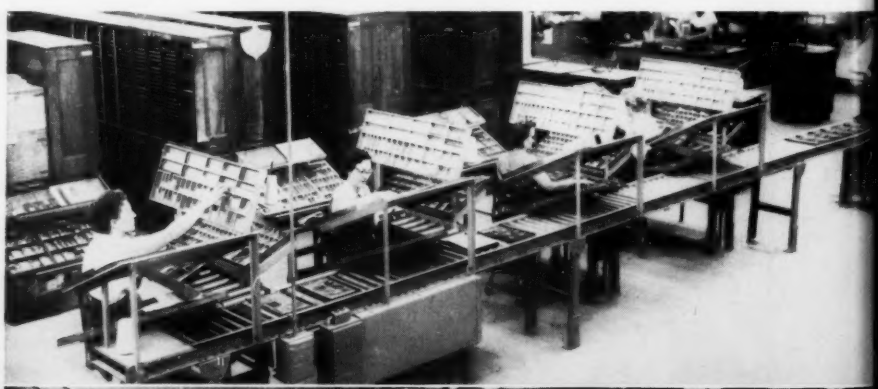
Strip lighting is provided by channels on five-foot centers in the composing room and 10-foot centers in the rest of the plant. The four-foot fixtures are designed so that they can carry additional lights and can be moved. Consequently, they provide a light level from 25 to 100 foot-candles throughout the plant.

The electrical system provides 277-480 volts, with transformers located to give 110-220 v. single phase where needed.

An unusual and important feature of this tri-level plant is the location of the production office. It is on the same level as the main offices and, consequently, five feet above the adjacent plant. Being glass enclosed, it permits Charles J. Merrick, the manufacturing general manager, and his staff to watch all production areas except in the camera and plate departments.

Fetter has developed an unusual time and labor saving system in its composing room. The system consists simply of a conveyor that carries finished pages from the compositor to the proof press operator.

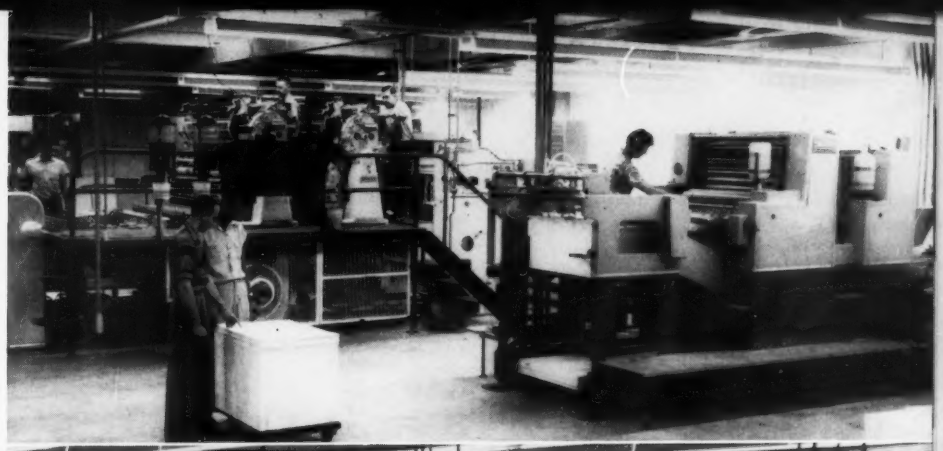
Mr. Braun says, "Our composing room is set up almost entirely for handling changes on catalog pages. The conveyor system has been designed by us and is





The composing room at Fetter includes a conveyor that carries finished pages from the compositors to the proof presses. The glass-enclosed production office is five feet above the plant level, giving a view of nearly all the production areas

Fetter's offset equipment (top) handles about 60% of the firm's presswork. The other 40% is produced in the letterpress department (second). The bindery (third) has stitching, trimming, inserting, imprinting, collating, as well as mailing equipment. The rubber doors in the shipping department (bottom) can be pushed open by a material-handling truck without being damaged









trimmer, a Davidson imprinter, and a Phillipsburg inserter. The equipment is laid out to provide a minimum of travel between each operation even if some phases are eliminated.

The loading dock is trailer-truck height with two of the three spaces equipped with hydraulic leveling ramps capable of raising or lowering 15 inches from the floor level. The dock is protected on the outside by a walled area, with access to the plant through sturdy, rubber swinging doors. The rubber-door idea, a Fetter innovation, allows the front of a material-handling truck to push the doors open without doing any damage to them.

Although Fetter Printing Co. has just moved into its new quarters, the company, in keeping with its habits of foresight and efficient planning, has already mapped out expansion possibilities.

When the time for expansion comes, Fetter can extend its plant space in 6,400-foot multiples by adding footings for three walls but building only two new panel walls. The third wall will be the existing panel wall simply moved to the new end of the plant.

The plant's two automatic ramps that can be raised or lowered as much as 15 inches simplify loading and unloading for the shipping dept.



# How to Plan Your New Offset Plant

- **Sooner or later every progressive shop gets pinched for space and should plan expansion**
- **Good plan requires year or more to develop; here are some major points to be considered**

**By Charles W. Latham, Offset Editor**
*Inland and American Printer and Lithographer*

Sooner or later every progressive shop becomes pressed for space. Some sort of change must be made, but first it must be carefully planned. Planning should start as soon as the first pinch is felt because a good plan requires a year or more to develop.

In this series of articles, planning a new building will be discussed because constructing a new building is the ideal although most complicated way to expand. However, much of the problem discussed is applicable to those who are just moving or expanding their present location.

Prior to planning an actual move there are many things to consider. First, all the advantages and the disadvantages of the move should be carefully listed. The person making up such a list, should spend several weeks at the job. He should invite suggestions from key men and management, always considering such items as transportation, effect on sales, how more space can be made to lower costs, etc.

When he completes the list, a meeting should be held to discuss it and add items to it. At this meeting a further survey will be planned and some questions asked that will require study. Every important point brought up at the meeting must be recorded. After a few weeks, with the report prepared, management should hold another meeting. By this time everyone concerned will have a chance to do some constructive thinking, so more pros and cons can be added to the report.

### *Determine Location and Size*

If at this time the report seems to favor a move, some more preliminary steps may be taken. Such things as future equipment, location, plant size, and the estimated costs can be discussed. In fact, this project will stay in the discussion stage for some time before any real action is taken. The important thing at this time is to keep records of all discussions and minutes of all meetings. Particular records should be kept of any decisions reached. Each meeting should result in a few decisions even if it is decided only to make a further study on certain points.

In a previous issue, certain details of construction were discussed. An important item to be considered is power. Ample power for all manufacturing is generally available, but it is well to make sure of this before selecting a site for the new plant. A properly balanced system of 220-volt, 3-phase, 60-cycle ac current is satisfactory for the printing business. It is good from the cost and maintenance standpoint and it will give excellent performance when good equipment is properly installed.

The horsepower ratings of motors as well as pulley sizes should be carefully chosen to get full speed variation. If a motor is too powerful for a machine or if the motor pulley is the wrong size, it may be difficult to slow the machine down to a proper idling speed.

To take care of future expansion and larger equipment at a later date the main feeder lines should have a capacity of at least twice the initial connected load. The cost of rewiring or running extra lines later will be quite high, while the extra cost of larger wire in the beginning is relatively small.

### *Electrical Specialist Needed*

For economy and a better power factor every effort should be made to balance the load evenly across the three phases of your current supply. The design and the layout of your wiring setup should be done by a specialist in this field. A dollar spent here will probably save many dollars per year for the life of the business. There are many things to consider, such as separate lines from the main panel to the arc lamps and the size and ventilation of the transformer vault, etc.

Another specialist should be consulted on the heating and air-conditioning system. In a new plant designed for your own use a built-in system is the most satisfactory. The things that must be considered are: How much of the plant is to be air conditioned? What conditions will be required? What is expected regarding future expansion?

There are several ways of designing a system. One is to plan the equipment and the ducts to take care of the initial plant only. Then, put in another system when the plant expands. Another way is to design the duct work now for future expansion and plan to put in more compressors later.

Air conditioning is gaining ground so rapidly that it is altogether possible any litho plant or even a combination plant that is not fully equipped will be considered out of date in a few more years. It is much more economical to install it when building than after the plant is finished and running.

The ductwork used for air conditioning will probably also be used for heating. Steam or hot water radiators will be placed where circulating air will be forced over them, and the heated air will then be distributed to the plant. In most cases, steam will be more satisfactory because of the smaller radiators, pipes, and boilers. It is also better for spot heating in case some area needs extra heat, steam, or hot water.

The boilers should be low pressure to eliminate the necessity of a licensed fireman. The watchman can take care of the heating problem at night if the boilers are oil-fired. Coal may be cheaper to use as a fuel when properly burned, but a coal burning system of this size would require at least one extra man during a 24-hour period so there would be no saving. And a coal burning system is always dirty from fly ash and smoke.

The main thing is to have the entire heating and air-conditioning system properly designed to fit the building and the conditions. This requires specialists. The system will have to be lived with for a long time, and it can be very expensive to run if improperly designed.

### *Plumbing Specialist Also Required*

The plumbing is another important item when building a plant. It consists of water pipes, fixtures, water heaters, temperature regulators, drains, sewers, and in some cases septic tanks or sewage disposal systems. This is another item that should be designed by a specialist. It should be made to conform with the building and its conditions, keeping expansion in mind. Brass water supply lines for a plant are expensive, and iron or galvanized pipe may tend to fill with rust and lime. Copper tubing or plastic pipe are alternatives.

There are a hundred or more points to be considered regarding water, and an engineer specializing in this type of work must be consulted. From time to time changes will have to be made in the layout of equipment or new units installed. It is not difficult to change water supply pipes,

Intnl. Assn. of Printing House Craftsmen
Golden Anniversary Time
New York in '59
Sept. 5-9 Hotel Statler

but drains are a different matter because they are under the floor. Since the contractor often does not follow blueprints regarding drains, you may have to dig up a lot of pressroom floor to find a drain. So plan your drains carefully, and see to it that any changes made by the contractor are carefully recorded on the drawings.

Expansion is something that should be planned and provided for in any new building. It is uneconomical to build a plant so large that expansion will never be necessary. To build a plant that is difficult to enlarge is also costly. Too often, a costly expansion program is put off until conditions are crowded to the point of no profits.

One way around this condition is to build a large plant in the beginning and lease out unused portions. Another is to design a plant that can be easily enlarged without disturbing the internal layout. This can be done by careful planning.

### *Wings Provide Expansion Room*

One suggestion is shown in the accompanying drawing. Here the wings extend east and west with the heavy equipment departments running the same way. Stock and storage rooms and light equipment departments are easily moved so they may be placed for greatest convenience. Plan for straight-line growth wherever heavy machines are concerned. Offices, lunch rooms, board rooms, sales displays, etc., also grow.

In this plan, another floor may be built for upward expansion. This building may expand in three directions in a very simple manner and without disturbing any department greatly. If necessary, the center section could also be expanded to the south for additional storage and shipping facilities.

When the time comes for more presses, cameras, darkrooms, graining machines, whirlers, sinks, and printing frames, the west wing may be extended without disturbance. When the new addition is ready for occupancy, the old west wall can be pierced for doors, becoming a firewall. The same is true of the east wing when more rotary letterpress equipment is needed or more bindery equipment is required.

A study of trends will show that more and more in-plant training is being done. There are more general meetings being held. There are lectures, movies, and slide talks to be considered. A room is needed for this. This room may be the lunch room, if there is a cafeteria.

Salesmen, too, need a room for displays and conferences. The office manager is often short of space in which to keep records. There will be any number of uses for a second floor when the plant gets larger, so plan for expansion in that direction.

An item that is often overlooked is adequate storage space. Too many plants, that were originally planned with plenty of work room and wide aisles, have skids of paper and work in process jammed up against machines and in the aisles or crammed into corners where they are hard to reach.

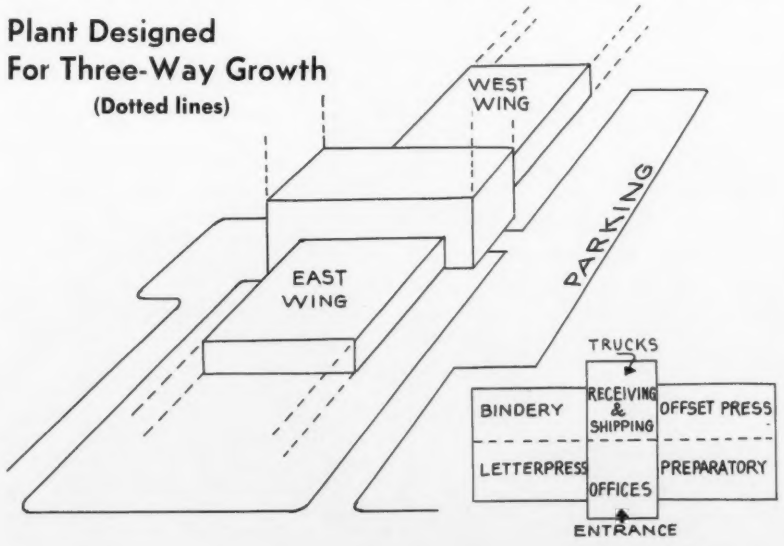
To get a fair idea of how much room should be allotted to skids of paper, blank, printed, and in process, count the skids that you now have. If you now have ten presses of all types and 100 platforms but need more, then figure 12 or more platforms for each press in the new building.

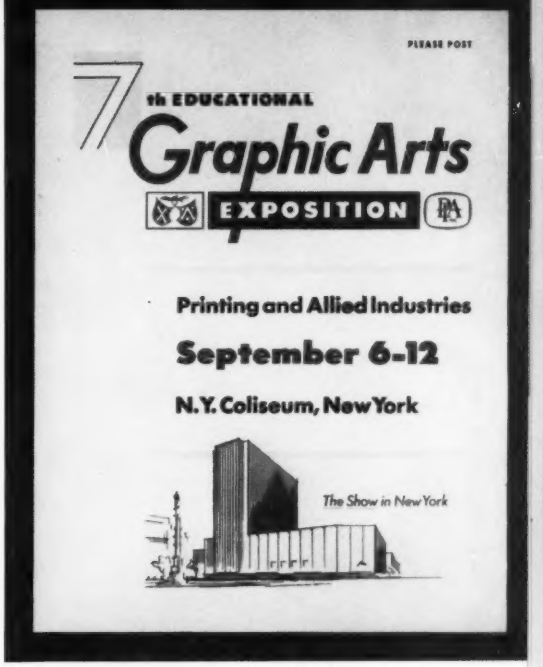
A study should be made of the normal location of platforms. How many are ordinarily used around the cutting machines, how many around the presses, how many in bindery, in the paper storage room, and around the paper conditioning machines? How many are usually to be found in the shipping department? When a norm has been determined, add a percentage to it for unusual surges, and that will be the space needed for storage and movement.

In the main storage room for paper, there should be enough room to enable the purchaser to take advantage of bulk buying now and then. A good method for checking paper is to estimate the needs for a good year, then find the turnover. This will give an indication of the amount of paper that may be in the plant at one time.

When you design your plant, do it in such a manner that it can be expanded in three directions

**Plant Designed For Three-Way Growth**
**(Dotted lines)**




Here's the official poster for the 7th Educational Graphic Arts Exposition in New York City Sept. 6-12. In yellow, red, and black, poster was designed by Charles Felten of New York

### *Lay Out Aisles Carefully*

Lay out your aisles and storage areas as carefully as you lay out the position of your equipment. A lot of time and money can be wasted by handling stock inefficiently. Mark the spaces for skids with lines painted on the floor. Leave extra spaces so that there will always be some available when needed. Much time can be lost looking for an empty parking space, or making one by moving other piles. The habit of using skid spaces for parking junk, boxes, or waste sheets is a problem for management to solve. But it is also a problem in laying out floor space for such items as waste sheets, trash cans, spare rollers, blankets, etc.

All aisles must be wide enough for floor trucks and easy maneuvering. More electric lift trucks are being used, and they require wider aisles. But the aisles must never be wide enough to invite their use as storage spaces. It is up to management to see that there is a place for everything and that everything is kept in its place.

A decision must be made regarding what and how much work will be sent out to trade shops. If some operation requires special skill and machinery, but the help and the equipment will be kept busy only 25% of the year, it should be done in a trade shop. If there is no trade shop avail-

*(Turn to page 89)*

# SALESMEN'S CLINIC

By Irving Sherman*

## Salesmen Need Positive Sales Qualities

The National Industrial Conference Board recently released the results of a poll dealing with salesmen that has aroused a lot of comment. The NICB disclosed that it had surveyed 131 manufacturing firms and found that the majority of these companies reported that their salesmen were lacking in positive sales qualities. Companies described their salesmen as being "weak," "complacent," and "mediocre." Many complained that the sales personnel were of a "marginal" nature, and salesmen were characterized as "lacking in initiative."

"How come?" people have inquired. "How come that at this stage of the game —after all of the training, manuals, indoctrinations, tons of books and literature, sales experts, sales consultants, films, courses, what-have-you—the country's leading employers of salesmen still find this type of personnel below par?"

"Why can't we get enough good salesmen? Why isn't management doing a better job of hiring and training salesmen?"

Good questions.

But let's dig into this subject.

Take the printing trade. How many schools do we know in the printing trade that train salesmen? We have the finest training in the world when it comes to the craftsmen, but what's the matter with the fellow who will have to sell what these craftsmen produce?

How does a man get to be a printing salesman?

Investigation will show that most printing salesmen have drifted into the trade. Some have gravitated to it because of some preference for the craft or some experience in it, but most printing salesmen first tried other fields and then later undertook to sell printing.

There is certainly nothing against any man who finally becomes a printing salesman or any other type of salesman, after knocking around learning the fundamentals in others fields. But here is the point: Why shouldn't an industry get a salesman when he is young and can be conditioned for a product or service and not wait until a man has acquired many bad habits as a salesman as well as some that are good?

Bad habits are acquired; there are many salesmen who have a great deal to unlearn as well as learn. That's the testimony of endless employers—and it continually shows up in the costing and the losses.

Trace the background of many salesmen. They begin without specific training. They get no real "feel" for a product or service. The necessity to survive teaches them one thing and only one thing: sell, always sell. Never mind who, what, when, but sell.

When the requirement is to sell not only competitively, but so that repeat sales are assured, the salesmen have glossed over so much and the mechanics they have acquired are so geared that they simply do not know how to go beyond the bare signed order—if they reach this stage.




DON'T
miss this chance
to win a "BENNY"
$3,000 in Cash Prizes!

Your Self-Advertising entry may bring home a "Benny" and a $1,000 cash prize. Don't be late! Closes Aug. 14, 1959.

*Write for rules and entry blank.*

PRINTING INDUSTRY OF AMERICA, INC.
5728 Connecticut Ave., N. W.
Washington 15, D. C.


Not long ago a printer complained to me that he cannot get productive salesmen. Applicants he talked to were interested only in high commissions and in fringe benefits. There is no objection to this, but when a man is asked to earn his keep and put in additional time studying customers or planning calls, the employee acts as though he had been asked to endure forced labor.

This, I think, is typical of many salesmen-aspirants today. They want to be given titles and high rewards, but when they are asked to put in time as an apprentice printer would do, it is considered an imposition.

No wonder salesmen are rated "weak" and "mediocre" by many employers!

But the failings are not all on one side. Employers are also at fault. Many printers will assume that because a man is personable, speaks well, and has no other calling, he will make a good salesman.

Too many employers don't plan; they prefer to gamble. They regard salesmanship as a general catch-all for personnel that otherwise might not seem to fit in. At the very least, we might try screening more applicants for salesmen's jobs. Aptitude tests are not "open sesame" to personnel in all cases, but they do tell us something and might be tried.

I have thought about and studied salesmanship for years, and it always amazes me that, in the printing trade especially, *laissez faire* is the attitude adopted toward the hiring of salesmen by most printers. Printers will assume a great deal about a man who says he can sell and entrust to him important accounts or territory that might be hanging in the balance.

What, then, is the solution? The solution is that we need more training, better selection, greater concentration on obtaining qualified men as salesmen. It is, as the NICB makes clear, a universal problem, but it is one that is particularly close to the printing trade which suffers keenly from an imbalance between what is finely produced but often inadequately merchandised and sold.

### Bribing Prospects With Gifts

Q.—Invited to the home of a prospect, a salesman ordered a gift for his hostess that cost our firm $75. We thought that this gift was pure extravagance, especially since the first order from this prospect was small. Perhaps the salesman was thinking ahead. What is your view?

A.—There was no need to splash to the extent indicated. The whole attitude of salesmen in these instances is to be deplored. The reason most persons buy anything and give salesmen orders is because they want these things or services, not because somebody has bribed them to buy what they don't want or can't use. This is basic to selling. If the salesman does not grasp this, he fails to grasp what is fundamental in selling.

*Mr. Sherman has had much experience as editor of several trade publications. He has also had experience selling printing. His articles are based on problems he has actually handled. At present, he is a management and sales consultant with offices in New York City. He is available for a fee and may be contacted c/o *The Inland and American Printer and Lithographer.*

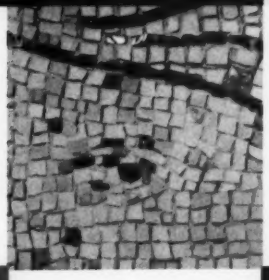
This is
Penn/Brite
Offset
the value sheet



This is
Penn/Brite
Offset
the value sheet

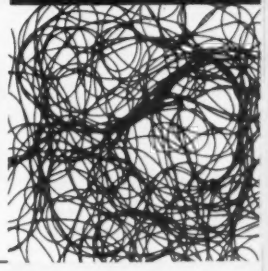










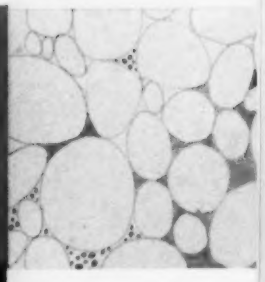


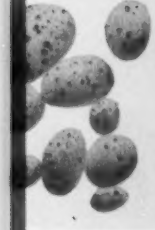








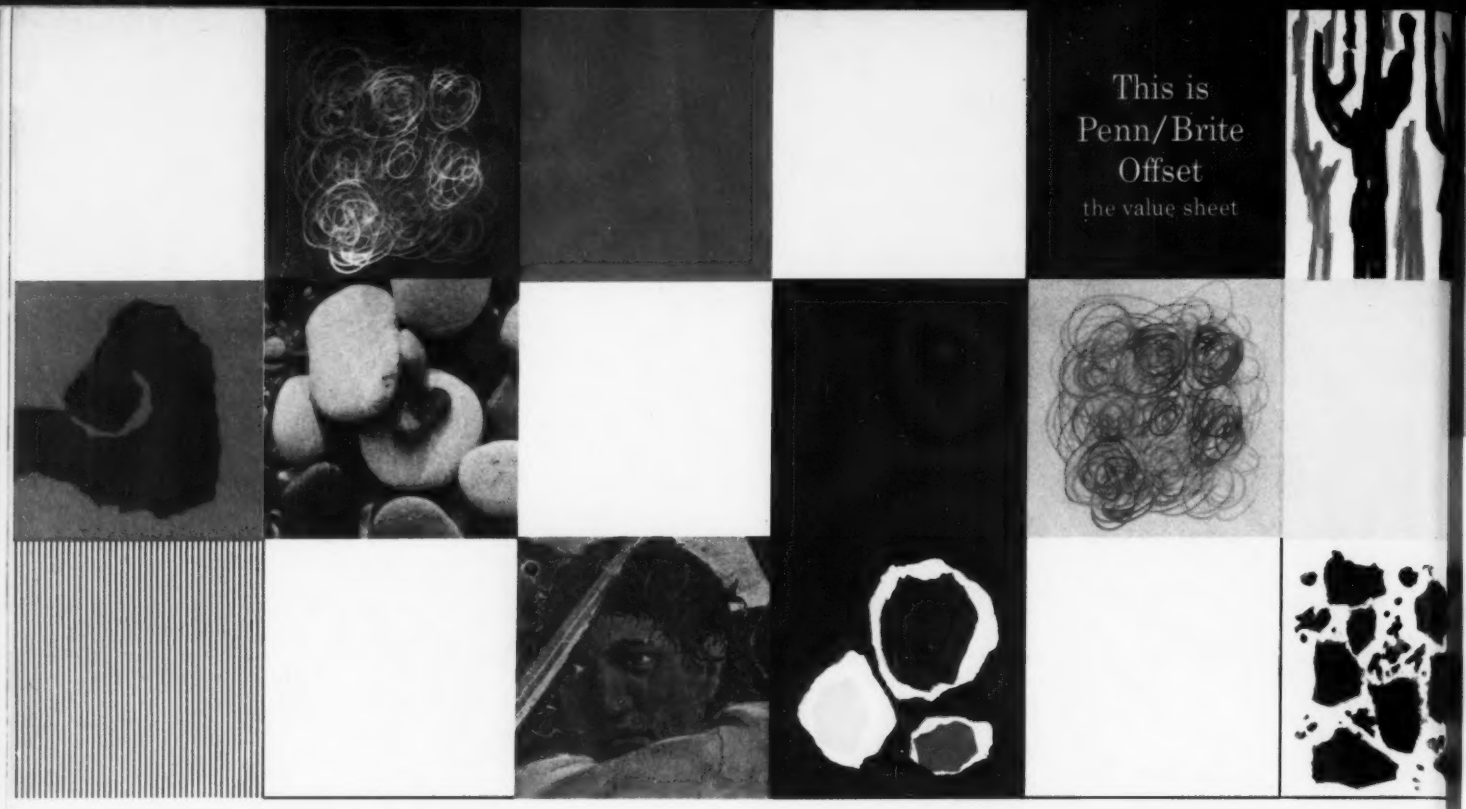






This is
Penn/Brite
Offset
the value sheet



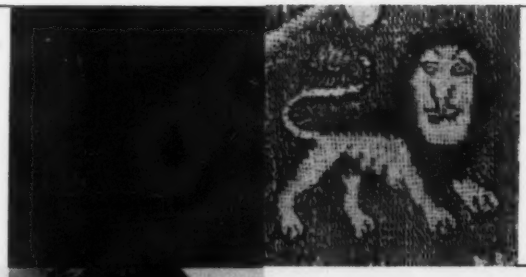



*New York and Penn commissioned designer Leo Lionni to create this insert, and to incorporate in it practically all of the demands on the printability of paper which could be encountered.*

*See for yourself how faithfully Penn/Brite Offset has reproduced each of his design elements . . . how well it has passed his "torture-test."*

*Penn/Brite Offset is the white, bright, value sheet that comes to you moisturized and double-wrapped. Write for new, complimentary swatch book and the name of your nearest distributor. New York & Pennsylvania Company, 425 Park Avenue, New York 22, New York.*

*New York and Penn*
**Pulp and Paper Manufacturers**





**Designer: Leo Lionni is Art Director of Fortune Magazine. During the past decade his work has won him designation as "Art Director of the Year—1955" and the Gold Medal of the Architectural League of New York—1956. He is Design Director for Olivetti and was the designer for the "Unfinished Business" pavillion at the Brussels World Fair last year.**



# THE PROOFROOM

By Burton Lasky

**Questions will be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential upon request.**

## No Simple Rule Governing Repetition of Preposition

Q.—I often find it difficult to determine whether the preposition should be repeated in a sentence such as "They came by land, sea, and air." Is there any simple rule which can be applied in cases of this sort?

A.—Unfortunately, there is no simple answer to this question. Either form may be correct in the example cited, but there is a subtle difference in meaning. As written, the implication is that the three modes of travel were used by all the subjects. If the intended meaning is that some came by land, some by sea, and some by air, the preposition should be repeated.

Generally speaking, repetition of the preposition tends to separate and give equal emphasis to the different items in the series. However, each construction must be read with care and judged on its own merits.

The more common error is the omission of the preposition. *Among these men were pioneers in business, science, and agriculture* is faulty. Unless the sentence means that the men referred to were pioneers in all three fields, *in* should be repeated before the last two members of the series.

Even more serious is the omission of the preposition in a sentence such as the following: *The end of the war and the period of prosperity heralded the dissolution of the Empire.*

As the sentence reads, the period of prosperity was one of the causes of the Empire's dissolution, which is, of course, absurd. The preposition *of* must be repeated before *the period.* This type of error should always be corrected or queried by the proofreader.

Sometimes a preposition is repeated incorrectly. *He took great pleasure in standing on the shore and in watching the waves roll in.* The pleasure results from the combination of the two activities. The *in* before *watching* should be omitted.

A related error, which appears most frequently in complex sentences, is repetition of the wrong preposition.

*He was responsible for the development of a production process that enabled the factory to show a profit within one year, and of securing the capital for the initial installation.*

The preposition before *securing* should be *for.* The governing word is *responsible.*

### Apostrophe Vs. Single Quotes

There was a rather serious mistake in the discussion of trade names in the May Proofroom. The phrase in question was "Wash 'n' Wear," which came out twice as "Wash 'n' Wear." The contraction of *and* should, of course, have been enclosed by two apostrophes, not by single quotes. The closing quote is the same as an apostrophe; the confusion came from the reversal of the first apostrophe.

The source of this error is perhaps of particular interest because it illustrates the importance of attention to the apparently minor details in the marking of copy. On the typewriter, the same mark is used for an apostrophe as for a single quote. If the choice is not obvious from context, the copy editor must indicate which mark is to be used. I neglected to do this when I submitted my copy, and as a consequence the meaning was distorted.

The typewriter keyboard has several other limitations of which the editor must always be aware. On most keyboards, the lower case l is used for the numeral 1. This can create confusion, particularly in technical material. An abbreviation such as Al may be misread as A1. In well-edited copy, the distinction is made clear by the notation "one" or "ell" in a circle. Other ambiguities may occur with the lower-case x and the multiplication symbol ×; the dash, the hyphen, and the minus sign, which are often typed identically, and the zero and the capital O.

Proofreaders must also be aware of these possible ambiguities. The context will often tell him which form is correct, if he is reading thoughtfully. At other times the proofreader may have to query the author.

**James T. Mangan, Evergreen Park, Ill., press agent, reached back four centuries for the emblem on his flag for outer space. Mr. Mangan persuaded the Cook County (Ill.) recorder's office to recognize the existence of the sovereign state of Celestia in 1949. In a white circle on an azure background proof mark for space, a 406-year-old symbol, is emblazoned on unique flag**



## How and When to Use "Printed in the USA"

In a recent discussion on copyright, I pointed out that the phrase "Printed in the United States," which appears in most books and periodicals printed in this country, is not part of copyright requirements, but is necessary if the material is to be exported. I also mentioned that it is inadvisable to use the abbreviated form "USA," since these initials also stand for the Union of South Africa.

A correspondent wants to know if there is any regulation against using the abbreviation. The spelled-out form would create problems for her magazine because of the limited space in the masthead.

There is no universally applicable answer to this question. The purpose of the notice is to conform with the customs regulation of other countries, and they vary widely. Most nations, including our own, require all imports to bear a notice showing the country of origin. "Printed in USA" may be satisfactory to some and unacceptable to others.

However, most American magazines carry the address of the publisher and the mailing address, which help to identify them as American in origin. So long as this requirement is met, it is unlikely that any country would refuse entry to the magazine.

In books, where the manufacturing notice is often the only such indication, "United States" should be spelled out. For that matter, the recommended form is "United States of America," but the shorter version may be used whenever the occasion warrants it.

# PROMOTION FILE

# 4 Idea Sketches

**By HARRY B. COFFIN**

## Use offset or letterpress to reproduce sketches and captions below to give and mail to your prospects!

Add interest and distinction to your own promotional advertising by submitting to your prospects ideas which have certain unique or unusual features.

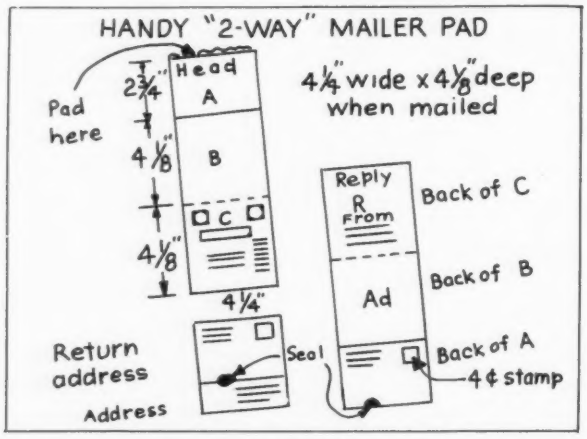
If you talk only about standard forms, letters, envelopes, folders, etc., it's hard to make your message stand out. If, amid growing competition for printing business, you resort to cut-rate prices, you're likely to suffer a loss in profit margin per plant-hour.

To win the confidence of your prospects, keep submitting *ideas* for printed pieces that will save them time and/or money because of the design of each piece.

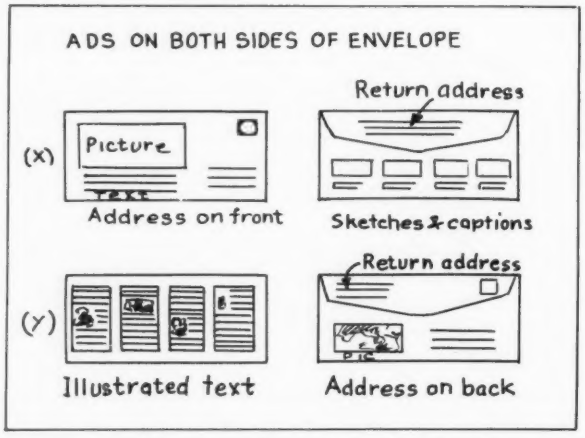
Suggestion (1): Keep a file folder for each "Idea Sketch" (left page) and for each presentation plan (right page) which customers can also use to their advantage. In each folder, place several dummies of that idea (perhaps on a choice of papers), ready for instant use when a prospect asks for a dummy for his own layout. Also include your cost and selling price data in various quantity lots, plus completed jobs (yours or others) produced from each idea.

Suggestion (2): From the time the "Promotion File" started in November, 1958, until this issue, there have been nine issues with four "Idea Sketches" per month (on left page each time) or 36 in all. Reproduce them all on one broadside or booklet with a subject index for quick

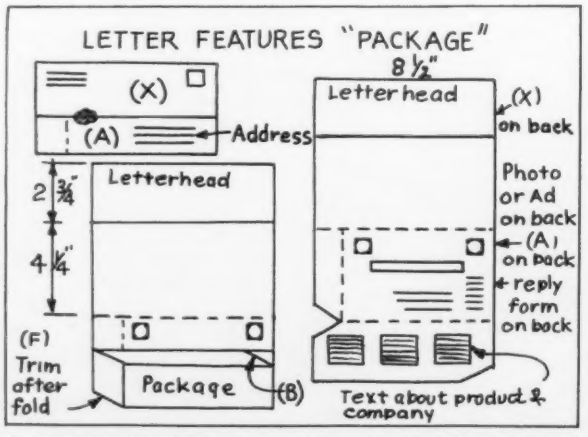
**The four captions below are addressed to the printing buyer**



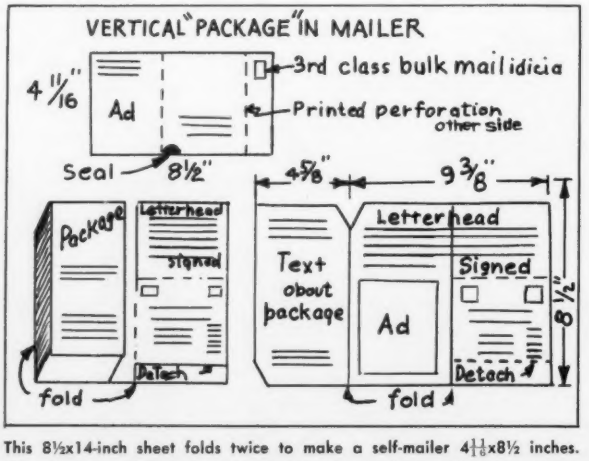

There have probably been times when you have wanted to write notes that were about twice as long as the usual post card allows. Here is an ideal mailer you can use to contact your dealers, customers, prospects, or staff. It provides privacy for messages, plenty of room, and a return post card for the desired reply. We can make these forms in a pad for your convenience




These No. 10 postage-saver envelopes get special attention because they bear pictures, ad copy on both front and back. X is addressed on the usual side with the ad 3½ inches from the right edge, the minimum space specified by the post office for an address. Other ads come below the flap on back. On Y, front of the envelope has ad, with address and another ad on the back




This 3rd-class bulk mail letter has a bottom panel with a three-dimensional effect representing a package or a building. We print your letter on top two panels and use the third panel for a business reply form. It will cost you 6¢ for each reply if lightweight paper, .0085-.0095 inches, used instead of post card bulk. Prospect's address shows below panel, comes back on reply




This 8½x14-inch sheet folds twice to make a self-mailer 4⅛x8½ inches. Opened, it reveals a 3-dimensional effect of a package or building. Shape can be adapted to any packaged product or can represent your newest "package deal" with details on other side. The piece provides a business reply form, requiring same postage as reply envelope because it is lightweight

**4 of many ideas you can use in presenting the Idea Sketches monthly to printing buyers. Vary your method each time, thus providing more ideas that your trade can have you adapt for their promotions!**

reference to hand out and mail to your prospects.

Your trade may allow you to survey their printing requirements over a one- or two-year period. Then you can combine several jobs needed during that time on one sheet, instead of handling each job separately.

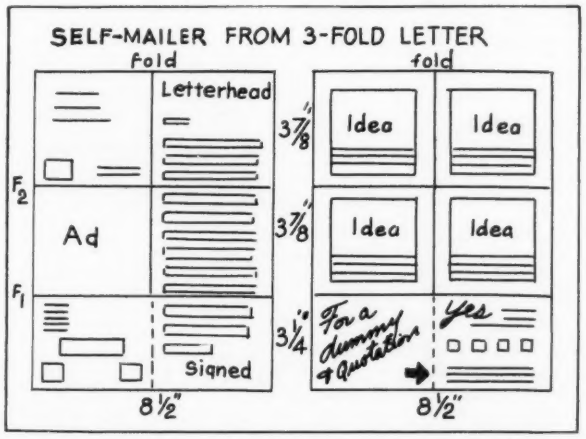
If you can get one sample of each operating form and sales piece a firm is using and spread them all out for examination, you can often suggest ways to reduce the total number of forms required by designing one new unit to combine the functions of several old units. Then you can combine the press runs of several of these new units on the same sheet—thus saving in two ways at the same time!

Your analysis, on the other hand, may show that certain forms and sales pieces do not yet exist—needed to make your prospect's work easier and more effective.

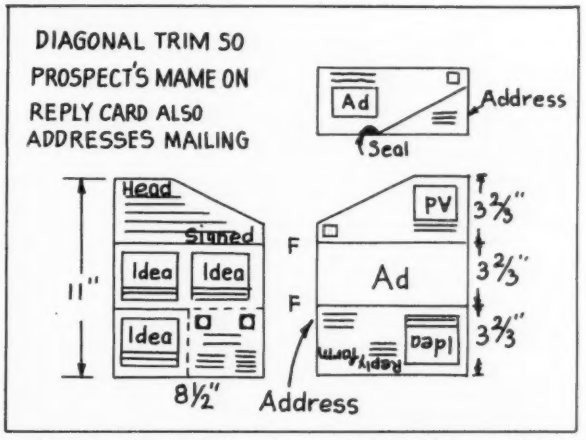
Your prospects also benefit when they buy printing before they actually need it because through better planning substantial savings can be made, and the mistakes of last-minute rush work are avoided.

For all work you should charge a fair price, not a cut price. Each client benefits much more than if he bought the ordinary kind of job at a cut price, because the design of each piece enables it to do a much better job.

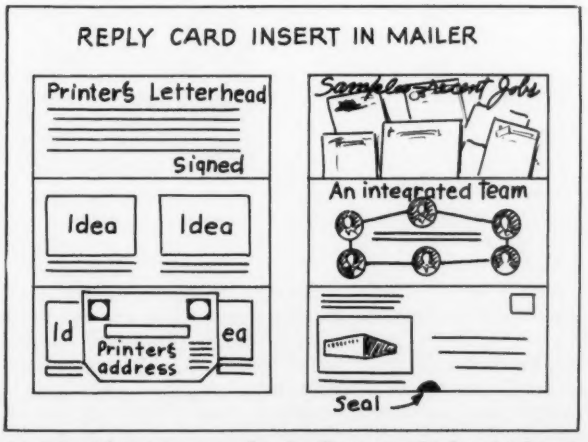
**The four captions below are addressed to the printer**



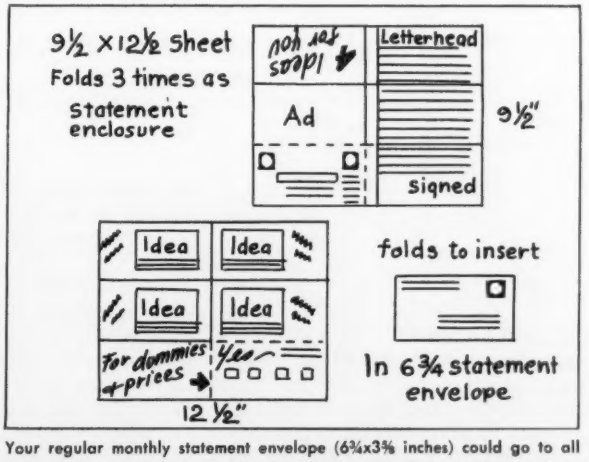

An 8½x11 bulky letterhead sheet folds once to make unusual 4¼x11-inch area for your covering letter, then twice, on F1 and F2, to make two top panels 3⅞ inches deep, one bottom panel 3¼ inches deep. Mailer can be tucked into itself or held closed by a paper seal or precancelled stamp at bottom of address area. Reply area is for requesting dummies, prices, etc.




Letterhead sheet has corner trimmed off as sketched and two parallel folds (F) to make 3⅔x8½-inch mailer. Cut-away corner reveals your prospect's name and address on the back of the reply card which he can use to ask for dummies and quotations for Idea Sketches shown. The prospect's name addresses the mailing, and it also brings back his name and address to you




A letterhead folds twice as a self-mailer. The top panel is for a brief covering letter, the middle and bottom panels show four Idea Sketches. Business reply card inviting request for dummies or for quotations is held by fold and by two slots. Two panels on the other side carry your ad, the third is for address. Piece can be held closed with a seal or with a precancelled stamp




Your regular monthly statement envelope (6¾x3⅝ inches) could go to all prospects on your list whether they bought from you the preceding month or not. Sheet could be of a different color paper each month to contrast with the white statement envelope. Piece is 9½x12½ inches, cutting eight out of 25x38-inch stock. It folds to 6¼x9½ inches and then to 3⅛x6¼ inches for mailing

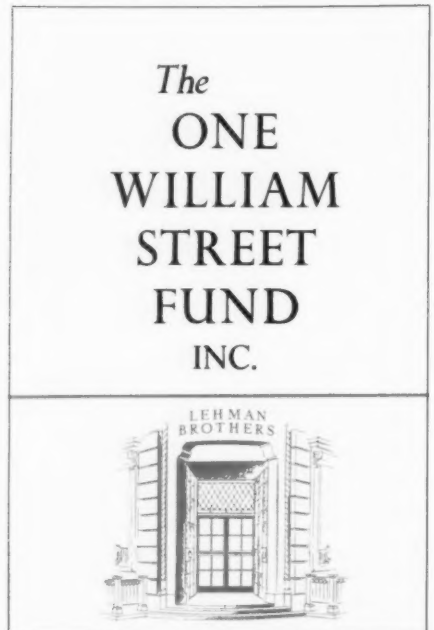
LESSON OF MONTH FOR COMPOSITORS

# SPECIMEN REVIEW

By J. L. FRAZIER

● Though we have long urged restraint in mixing types and Hal Marchbanks, late great printer, averred he could do any job with just Caslon, we have never advocated arbitrary restriction to one style in any work.

A design altogether in one type *can* be *prettiest*, style deciding, and *safest*. With changes in size—use, too, of all-caps, roman and italic upper—and lower-case forms—adequate display may be achieved. Complete change of type, however, makes for stronger

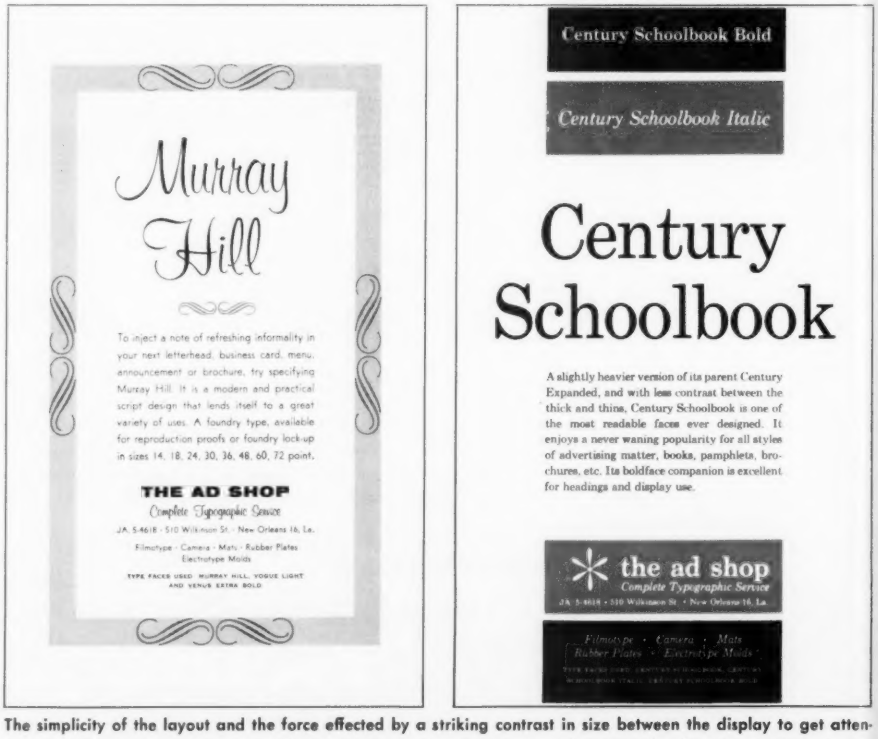



emphasis. Furthermore, a line in *definitely constrasting* type may add a touch of "color," as a change from black to red, of course, does more pronouncedly. Also, many changes are no more good contrast than good harmony. Expected display effect is lost. Effect of "color" is lost by scattering of styles and tones.

Points made are "illustrated" by line of script in page above, which shows how decided change of letter form gives power out of proportion to size. Date line in Copperplate is at odds with either of two other forms, but small size tempers discordance.

## Types Chosen for Small Work

COLOR ART PRESS, Oakland, Calif.—Best feature of the work you submit is layout, which is never dull or static through centering, never informal to a fault. You have some characterful type faces, such as Libra, one of the best so-called "occasional" styles, which, reminiscent of early humanistic writing, is right at home on the covers of several church booklets. You have the Lydian series, in our opinion the best of late display types for use in advertising and commercial printing in general, from business card to poster. You have Commercial Script, a fine type in its place, if not for extensive copy, as on the interesting 1959 cover, "Annual Reports," of American Baptist Union booklet. Conspicious by their absence from any display are roman styles, such as Garamond, but that is an observation and not a criticism. Errors of commission are minor. A tendency to space lines too closely in open display, which has much white space, is evidenced by the covers of several attractive church booklets. Spacing is a relative matter and is effected by the influence of the proportion. Two lines in a crowded composition will not seem to crowd each other, when, with much open space as on the cover of the Presbyterian "Membership Directory," they will seem so, if line spacing is the same. Proportion forbids a little "here" and a lot "there," so to speak. You really "blew" in the position of the narrow and rather deep design of the "Modern Signs" letterhead. It is the big and main display, heavy and too conspicuous in the upper left corner of the sheet. It conflicts with the name and address lines of the person to whom the letter is written. The two elements leave a really tremendous area of open space toward the upper right corner. If they were in the same relative position on the right side of the sheet, the typed name and address could be started to the side of rather than below the printed design. There would then be more space for the letter and less of a mass of it in one place. There's another fault: the extremely wide letter spacing of the words in the main display. Bold types stand less letter spacing than light-face, condensed bold even less, and condensed "fancy" ones like the condensed block serif style of the order of Barnum you used still less. You wouldn't letterspace Old English or other "blackletter" faces, would you? Your best work is evidenced by business cards, strangely enough, since the usual copy is more difficult of exceptional arrangement than on other and larger forms. We plan on reproducing several of these cards later.




**The simplicity of the layout and the force effected by a striking contrast in size between the display to get attention and the less important copy distinguish the series of cards sampling types by this New Orleans typographer. The 5½x8½-inch originals of the pair above are printed in black and nice blues on white antique stock**

Items submitted for review must be sent flat, not rolled or folded. Replies cannot be made by mail

## Printer Given *Carte Blanche*

THE GARAMOND PRESS, Baltimore—We are not surprised that customers deliver copy and photographs for their service and advertising printing and leave putting them together entirely up to you. They aren't gambling as the samples you submit demonstrate. We have no constructive criticism to make on typography or printing, only observations we consider helpful to all readers. The first has to do with a 9x12 inch two-color circular, printed one side only, and with a purpose. The top third of the sheet carries a round "GP" trade mark, nearly two inches in diameter and printed in red, with the left side within about an inch of the sheet edge, and the bottom at a point marking the bottom of the top third of the sheet. Units of the wide leaf border in black extend from the center-top of the trade mark for the space of an inch and in line below to the margin, in line with the final line of type; margin on the left of the band is about two inches. The middle third of the sheet bears the heading, "A Hallmark meaning 'Fine Printing.'" The word "Hallmark" is in red as a second color and several lines of text follow. Asterisks of rather large size appear near the trademark and at the start of the heading. The bottom third of the sheet carries the rest of the text and the usual signature lines; company name is in red. Now for the big idea. With the sheet folded twice—reverse of the usual way, with printed side out—the top section becomes the front of the closed piece; the considerable open space to the right of the trade mark provides for name and address, also the stamp if it is not used to seal the folder. The second section, largely filled by the intriguing heading, becomes the back and lower third with your name, etc., folded under. With the name thus hidden, a measure of curiosity is aroused by the piece when it is closed. It would seem the name "Garamond" for your company was selected because you're admirers of the Garamond type, used exclusively for the piece. A liking for that beautiful and at the same time versatile and serviceable type face is complimentary to you. We must mention another of the items you sent: the 7x10-inch booklet, "A Day at Wilson," printed on quite heavy coated paper. The content is almost exclusively pictorial; halftone illustrations show what students do at different specified times during the day from 7:15 breakfast to taps. There are supplementary halftone pictures, all beautifully inked and printed and informally placed throughout.

## Reverse Color Poses Questions

LOEWEN PRESS, Los Angeles—Two items in the packet of exceptional work you submitted are outstanding and offer ideas that other readers may likely have an opportunity to use. The first is the standard-size business card of Dawn Associates, which demonstrates the advantages of a change of pace and striking power achieved with reverse color plates. The card simulated printing in white on black paper—a plate, of course, bleeding off on all sides—in contrast with probably 99% or more of all printing; hence, its tremendously greater power to attract. All type is of medium weight sans serif, more desirable for reversing, whereas hair lines of some faces would fill up; the copy, if anything, is more sharp and readable than if it were black on white. That is not all of special

## More Contest Cards!

The 20 top-ranking business cards in this magazine's latest contest as reproduced in the May issue were not all which were named or placed by one or another judge and/or worthy of showing. Reproductions of eight more, fruitful of layout ideas —"runners-up," one might say—follow. Two below and top pair in next column are by John F. Bethune, Berkeley, Calif., who really enjoyed a busman's holiday doing five entries, once scoring an honorable mention. Second color on first is light gray; on second and third, gray-green; and on fourth, orange. Third in next column is by Morris Reiss, New York City. The fact that he submitted it in yellow and red (where black here) turned judges from interesting, forceful layout. Color on original of next, by George Taenzer, Indianapolis, is red-orange. On card following it, by Wilber Renner, Cincinnati, the color is a deep red, proper in view of size and weight of illustration. Pure red is color on original of final entry, by L. A. Spencer, Salinas, Calif. Black is used for the major part of all of the designs except for that of Morris Reiss

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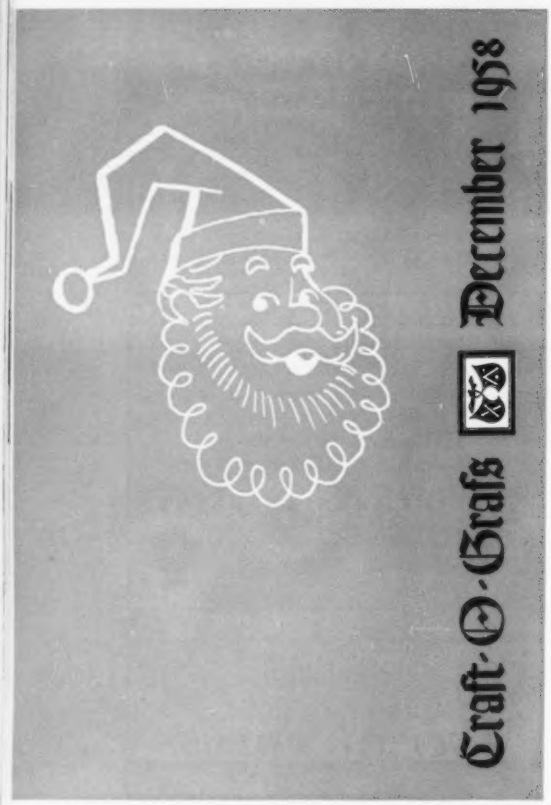
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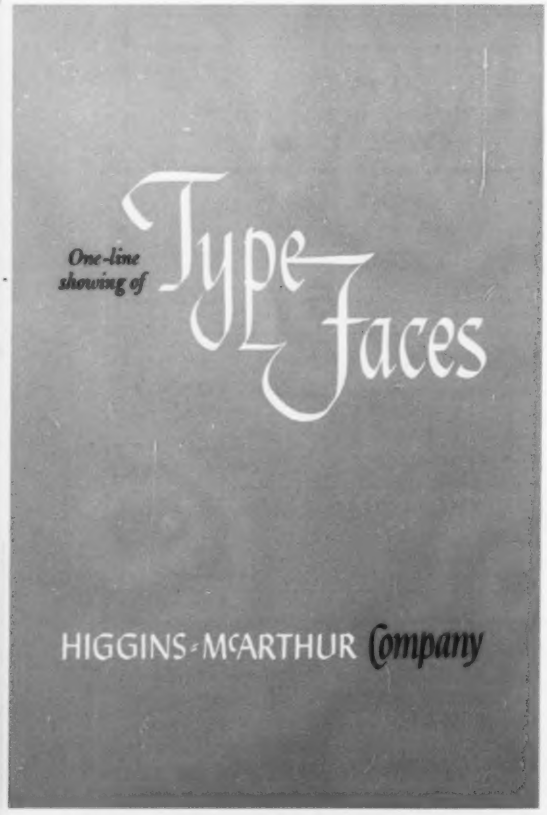
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Visualize cover above from bulletin of Los Angeles Club of Printing House Craftsmen printed, as it was, in soft, deep green on rough paper of peach-like hue. Appearance of original is both pleasing and impressive. Unable to duplicate the effect, our alternative handling permits interesting contemplation




Attractive, informal cover from type book of a leading Atlanta quality printing house which has long emphasized top-grade typography, as too few do. Early to embrace calligraphic writing, featured here, in lieu of type, company's work has "spontaneous" look. Original is in blue and black

merit or most important about the card. The trademark, a small section of the rising sun, definitely appropriate for the firm name and probably significant, appears in bright red-orange above the type. The straight base line, "horizon," is jammed against the word "Dawn" of the name in a type rather larger than usual on a business card. The rounded top fades off as a vignette would and is suggested by thinning lines. The effect of color, like that of type, is stronger against black than white because of greater tone contrast. The card has been reproduced in this issue, even though there were problems in regard to the color. The second outstanding piece selected is a 4x9¼-inch booklet invitation, "Fashion Reflections," of the Soroptimist Club. Three different stocks—sheets, of course, double the width of the page—each provide four pages, including the cover. The outside sheet is of medium-heavy, light gray cover stock flecked with silver; the next is "silver" on one side and the finished side faces the inside of the front and back cover leaves; four inner pages are white antique and match the unfinished side of the metallic finished sheet. An oval die-cut open panel near the upper-right corner of the front shows an illustration of part of a model against a silver background and gives the effect of a two-color design on gray paper. The type on the cover and on the silvered third page and the display on other printed pages is the admirable and suitable Ludlow Coronet. It would have been "criminal" to print this job in black, considering the weight of type and illustrations and the desirability of feminine appeal, to say nothing of the fact that black is dull and common. Your rather deep blue provides a note of restrained color. Your matched stationery with letters of "Loewen" on individual panels, some reversed, in black, yellow, and gray, and irregularly arranged, represent interesting, striking design, which we think is hurt rather than helped by all lower-case type.

## Memo Book Worth Keeping

LEICESTER (ENGLAND) COLLEGE OF ART—Anything in the way of a diary turned out in the United States, as far as we know, is a common-looking affair sold by the copy at department, stationery, and other stores. Presumably, no one looks upon the item as something to be kept after its practical purpose has been fulfilled. Judging from copies we have received over the years, we believe the diary is something more in your land. Usually, there is a theme, covered in text and story. The ones we have seen evidence fine graphic arts production, fit for preservation in one's library for reference as to what the owner did on a particular day and information on topics covered on numerous pages other than those marked off and dated. The theme of the 1959 book is famous houses of area and associated families. A succession of diary pages in varied number is followed throughout by four pages about families and houses called "Halls." The former are in deep green and dull orange, the latter for cartouches around figures representing dates, on yellow-olive stock, a most pleasing combination of colors. The first page of the four-page interspaced sections on white paper shows the family crest and related text in black only, while the spread following is all but filled with a picture of the "Hall" in characterful line and wash technique lithographed in colors. Page four




Striking, original layouts make most of brief copy and small space in one-column newspaper ads of Minneapolis typographer. Particular attention is urged to first, simulating chart eye doctors use, which, besides being novel, seems bound to exert a mighty influence favoring *readable* typography—and so, of course, advertising typographer

is blank. A special point here is the interest achieved by alternating colors of stock, thereby livening appearance within excellent taste. The idea might be effectively applied to other types of books or brochures. The 5x7-inch item is spiral bound, an advantage in that it may be turned to and stay put at the page with current datings. If we really believed that Americans are as inclined to maintain diaries or to appreciate attractive ones, we would recommend them as vehicles for good-will and low-pressure remembrance advertising. But, alas, they are not!

## Type Book a Promotion Piece

THE AD SHOP, Atlanta—We don't know whether you intended it to be, but your new type book is the largest page size ever for single-line showings. For the record the dimensions are 6½x13½ inches, and we consider that size the largest until advised contrariwise. Specimen lines, most of them set in 24-point on a 28-pica measure, begin with the name of the style shown and, after a measurable amount of space, are filled out by a selection of other characters in both caps and lower case. We note that a number of lines disclose no wide characters such as "m" or "w" in either caps or lower case; there are also none with descenders such as "y" and "p." We can see benefit in showing wide characters to help fit the copy in the size and the style, and letters with descenders to see the relationship of the shoulder. Of course single-line specimens are not for casting-up, but now and then the selection of letters might help. We think the margins are wider than necessary for a utilitarian book; even a small increase in the number of characters shown by a longer line might be worth while. In any event, the showing of specimens is routine and lets customers know what you have and what the different styles look like. The front and second pages of the self-covered pamphlet, on very heavy, pinkish antique paper, are anything but routine; in fact, they are impressive and original. Contrary to the inside pages, the front runs the long way. The word "type," all in lower case, appears in reverse against a halftone benday background, the pattern of which is provided by single letters of a great many styles arranged helter-skelter after the manner of a photomontage. Caps for "type," if they were used, would be five inches tall; if they were extra-extended in deference to a prevailing mode, the line would be the full 13¼ inches of the oblong page. Your name, address, and slogan, also in black, read from top to bottom of the long vertical elements of "y" and "p" and at right angles with big open word "type." The second page is a powerhouse, smartly modern. A one-inch extra-bold sans serif lower-case "m," its left side upright flush with the edge of page, serves as an initial; extensive text is aligned with the right-hand upright element, and lines are irregular *a la* typewritten letter along the right. The initial idea—on the left side at the edge of the paper as if bled—appeals to us as one worth using on occasion.




Front and inside front cover from 4¼x6½-inch house magazine of the York (Pa.) Composition Co. On a light gray antique stock, the original is printed in black and violet. Purple and variations of the hue—violet, lavender, and such—have long, and with reason, been regarded as particularly representative of the Easter season

## Points on "Whiting Out" Here

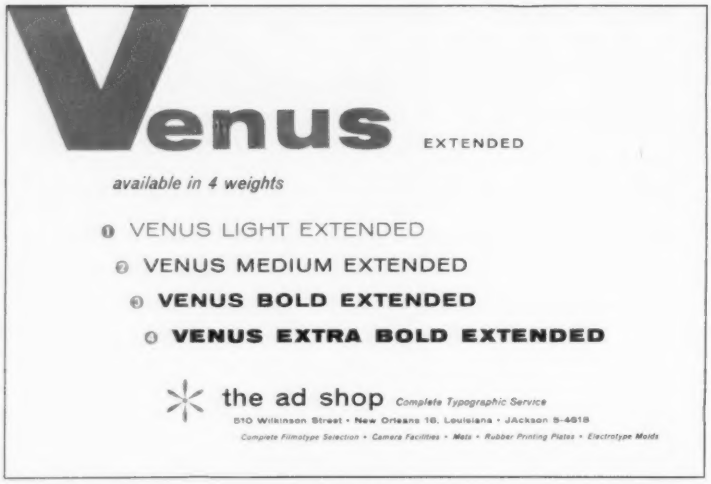
G. LYNN HOLLEN of Minneapolis—Evidence in the form of specimens of work by students under your direction at Graphic Arts Technical School is that you and the sponsoring association are doing a great job in raising the standards of craftsmanship of the shop apprentices and journeymen. The school letterhead (we assume it's your own layout) is excellent, and will be reproduced here soon. School projects, very largely motto cards and blotters featuring poems and notable quotations from Franklin and others of the great, rate quite high as "student work." The blotters, as do a number of the cards, offer little opportunity for constructive criticism; in fact, the blotters are fine. We might mildly condemn the cards as projects

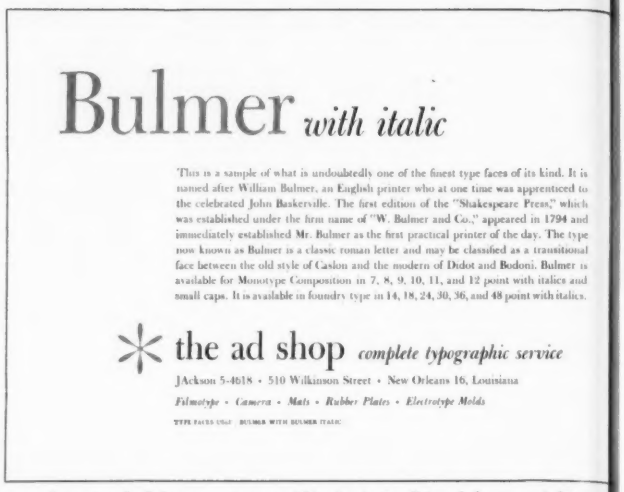



Dramatic positioning of strong elements, and generally uncommon treatment in circumstances, emphasizes rather than detracts from significance of event represented on bulletin of Montreal Craftsmen. Distribution of white space around three strong elements, so informally placed, is admirable. On original, reverse plate is in medium blue, rest in blue near black



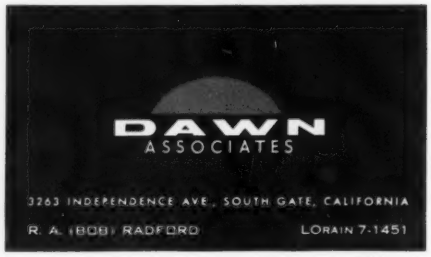

Another Christmas cover, this from invariably well-handled bulletin of Baltimore Craftsmen. Aside from strong design, certain to command attention, original is distinguished by second color, reverse plate being in bright, warm green-yellow. Odd—of course, not queer—colors may prove great asset in printing




Ad cards of New Orleans typographer effectively feature popular and serviceable types in different ways. First is, essentially, a mere showing of different weights of one type series. In addition to giving interesting data, second presents in display and text one of most colorful roman types within basic traditional form, weight a factor in its readable qualities. Color on first is a pleasing blue; on second, it is soft red-orange. Both the cards are printed on white cover stock

since the form is seldom met up with in the shop, but we know that you do have students work on other and more practical forms. And, of course, important factors in composition, such as spacing, distribution of white space, and others, may be checked in one form as well as another. Space here forbids too detailed criticism, but we will cover points understandable by and helpful to other readers not privileged to see the work. On several pieces, the headings are not enough larger than the text to register as effectively as they should; whiting out (distribution of white space) is imperfect. One card, "Goodwill," falls short in both respects. There is too much space below the text in relation to that at the left and the top, respectively. Pleasing variety, i.e., proportion, should rule. The measure of the type could not be reduced in the size employed and maintain break-by-sense of lines of five sentences. The band of parallel rule in light blue and the single one in red near the bottom, bleeding off at the sides, crossed by a similar band near the right edge and bleeding off at the top and bottom, could be raised to take up excessive space. This would eliminate crowding of the imprint group below the horizontal band, mean more bottom margin

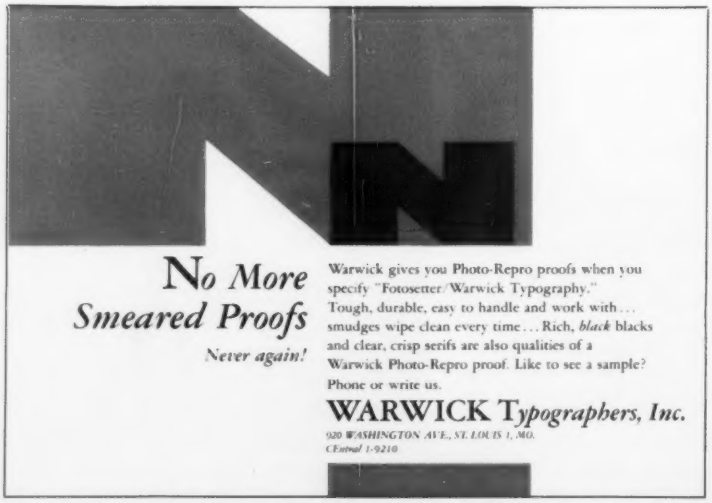


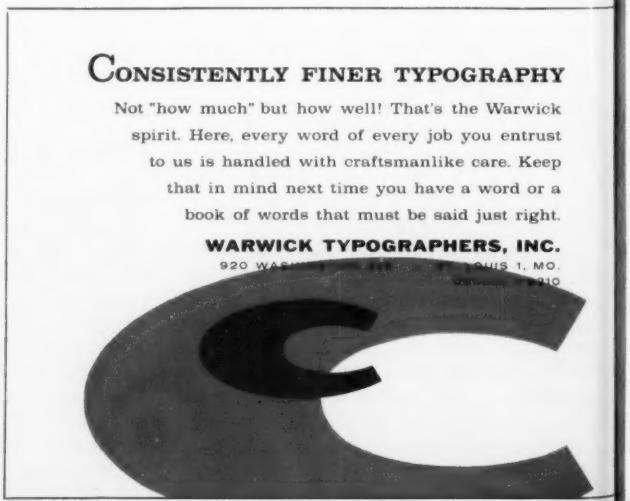

Since a rising sun means dawn, what more striking or significant device could there be for the firm name? Depending on nature of Dawn's business, product, or profession—unknown here—there might be greater significance. By Loewen Press, Los Angeles, card poses a question: Is white on black stronger than black on white?

for the design as a whole—would mean double gain. We raise a question respecting an interesting card, "The Printer." We would debate moving the group in the wider horizontal section, marked by the rule in the second color, to the left side from the right of the rule divider, which bleeds off top and bottom. By-lines, framed also with a short horizontal rule, and the imprint group, for which the vertical rule is broken, seem of less importance and should follow, therefore, the main copy. You might revamp the makeup as we suggest and have a class discussion on the result. We would be tremendously interested in the comments of class members. Further with reference to whiting out, consider the card "Whoever You Are" again, and see if, despite the wide line spacing of the main group at the start, the top doesn't seem tight in relation to the bottom part. With further reference to the size of the display, the heading here is just on the verge of being too small in relation to the size of the text which follows.

## Century Type in "Dressy" Layout

BROTHER PAUL LANDES of Los Angeles—Having watched with interest and satisfaction your progress in charge of both the printing school and production plant employing journeymen of the Salesian Order at Paterson, N.J., we're expecting much from you at the new school just beginning service with 65 pupils. Despite the lack of variety in types available, evidenced by so much of the work being set exclusively in one of the versions of Century, which is essentially a body type, the items you sent to us look and function well, thanks to your own good layouts. Two pieces suggest observations on points which should interest everyone and




Two more from truly notable series of 9x6-inch cards which strike an original note for attention and interest. As the reader may readily conclude, there will be 26 in all, and each will be emblazoned with a single letter twice printed. It should also be evident that each big letter "initials" headline of copy, in each case stressing some feature of Warwick service. Color on blue card at left is dull red; on green one at right, it is pale orange. Repeating design motif intrigues

help many. One is the attractive and clean-cut letterhead for Bernau Landscape Co., set wholly in the plain type mentioned; it will be reproduced in our next group showing of letterheads. The name of the company and the line of business are on a single long line, the former in roman caps and the latter, "Landscape Contractor," in italic upper and lower case of the same series, a not uncommon practice. It's well to state that the small floret in bright green is in the space between parts of the line. Now, for the constructive point. Usually, the italics of the second part of such a line are of the same point size as the caps of the first, which means that short lower-case letters are much smaller than the caps, visually, and the line thrown off balance. By setting italics upper and lower case in the next size larger than the name in caps, making letters of former not having ascenders and descenders near the height of the caps in the name, a very good average height is achieved across the line. With names in one form and service in other, both have display distinction. The second constructive observation has to do with the paneled cover for the "Salesian High School" survey. The largest panel at the left and top is filled out with a large deep blue emblem in reverse color showing white (paper) being above the title, which, in three lines of comparatively large up-to-date sans serif bold in black ink, overprints the blue. Our point is that the blue is too deep and offers too little contrast with the black. Assuming that the particular blue is not the official color of the order, the light blue should be as light and bright as possible to a point where the emblem is clear; this makes not only for a better general effect, but the title in black would stand out stronger in better contrast with the background. Even normally, blue is a hue nearest black in tone, which is what counts here. Guard against a tendency to space lines, especially of display, too tightly, as on this cover and several small concert announcements. Why capitalize the word "Concert" in one and not on another? We would always capitalize the important word "Salesian," which, with "mustang" following, is not so dignified in the masthead line of the school paper.

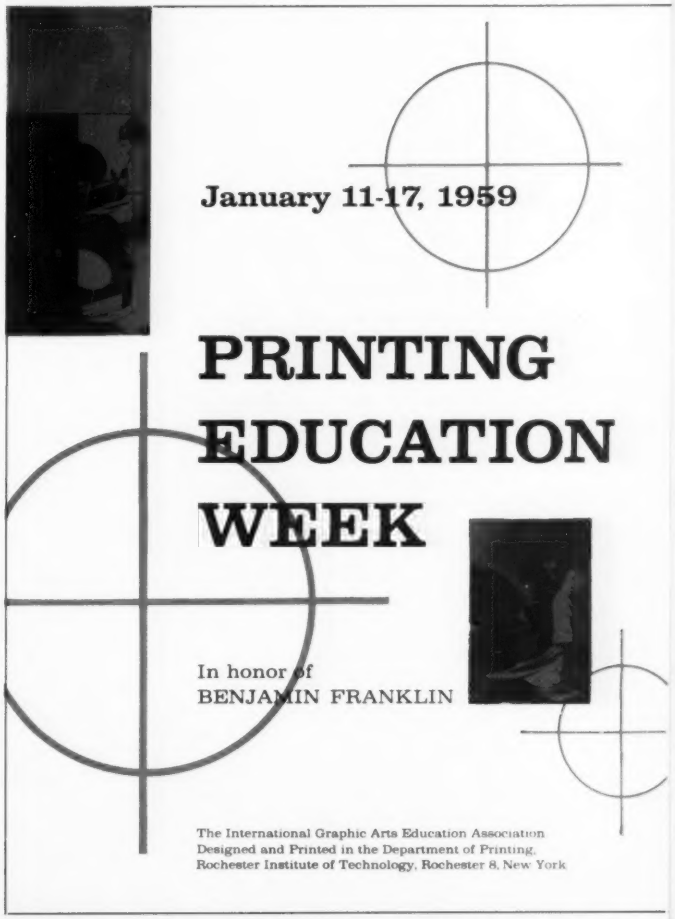



Simple (not complex) layout of cover above accents rather than weakens striking effect of power display and illustration of booklet turned out in Stockholm printing trade school, Dagens Nyheters Larlingsskola

★ ★ ★

## Trade School Student a "Pro" at Layout

WILLIAM HUDSON, Rochester, N.Y.—Time was when it rather hurt to receive fine examples of design, typography, and printing from schools in England and to realize that we in the United States had no school offering what might be called "professional" or "adult" training in the craft. Then, the Printing Department of Rochester Institute of Technology began to bloom, and our craft jealousy is ended. Instruction seems top-level and, judging from work coming from the school, it would seem that applicants must pass something like a so-called college board quiz to gain entry. Your 14x19-inch poster for Printing Education Week (1959) suggests what might be the better work of a professional designer, not that of a fourth-year student at even the best trade school America has ever known. It is alive with interesting features requiring a number of elements. The fact that they have been handled without any suggestion of complexity, or without keeping the eyes of viewers dancing about, all with perfect balance, attests to grand native talent and instruction. We can not adequately reproduce the poster, which was printed in process colors and black, and can mention only unusual features, reasonably certain that nothing is worth every reader's time. There are three 3¼x2¼-inch panels, one atop the other, in the upper left-hand corner, printed in process yellow, red, and blue. The left-hand half of each panel is solid color; the right-hand half is a section of halftone for respective color, *à la* progressive proof. Balancing near the upper right corner is a six-inch blow-up of a standard cross over a circle register mark in the blue. The date line in black overprints in part. Then follows the top display, "Printing Education Week," in Craw Clarendon caps, a bit too high for 72-point so it's probably a blow-up. In black the three lines are flush left, beginning about one-third of the way of the sheet's width. To the left extending to the bottom of the design, another blow-up of the register mark, much larger than the blue one, is in yellow; the vertical of the cross nearly joins lower right-hand corner of yellow, red, and blue panels in the upper left-hand corner. Part of this big blow-up bleeds off at the left; the part on the right is overprinted by big display. Below these lines there is other brief copy in the lighter Craw Clarendon Book. Incidentally, the rounded Craw is in key with the circles of the register guides. Finally, to the right of the short final word of display and under the second, "Education," the process color illustration, of which a section appears in each of three colors in the upper left-hand corner of the sheet, is spotted in full color. Then, there's the third and smallest of the three register guides to the right of and below the completed process picture; the round section is broken for the lower-right corner of the picture and the whole bleeds off the right side of the sheet. We've but one adverse criticism to make. The final three lines, the name of the association and the credits, in the smallest type of all, seem to crowd one another too much, especially with adequate white space around. We admit we're cranks on the subject of line crowding; this detracts but fractionally from the sum total of qualities in a grand job.




William Hudson, student in printing department of Rochester Institute of Technology, did a grand job on this year's Printing Education Week poster, inadequately reproduced above and sketchily described *cum laude* in item surrounding. Especial attention is directed to sound handling of quite varied elements

# Business Forms Printer Taps Open Wisconsin Market

- Most forms printed outside the state when K. M. Boldig set up shop
- Sales jumped a quarter of a million dollars annually within three years
- Service Printing staff grew from three to 20 and more help is needed

**By Henry B. Ryan**

Service Printing Co., Racine, Wis., was a small 40-year-old job shop when K. M. Boldig bought it in 1956 and began operations with two employees and a variety of antiquated equipment. Today, the company employs about 20 persons, its yearly sales have jumped more than a quarter of a million dollars, and much of the equipment has been replaced or augmented with new pieces of machinery. Mr. Boldig's formula for success has been the same one used by other prosperous small shops—specialization, in this case, business forms printing.



K. M. Boldig

Several things combined to make this venture a good one, Mr. Boldig's progressive thinking, his 20 years of experience selling business forms in the area, and the fact that most forms used there were printed outside Wisconsin.

Speaking of his start in business forms manufacturing, Mr. Boldig said, "I immediately purchased a tipping machine and went into the snap-out business on a very limited scale. I was amazed to learn the amount of business that was available on small run snap-outs which could be produced economically on our flat-bed equipment and our tipping machine.

### *New Equipment Needed*

"About eight months later, after trying a night shift, I purchased my second tipping machine, and those two machines have been more than busy ever since. In June, 1958, I felt that the volume had reached the point where we had to do something further to improve our production on collating, and at that time I purchased a Speed-Klect collator."

The company has also added two Chandler and Price 12x18 platen presses, many new pieces of bindery machinery, and equipment for making rubber plates. The decision to print from rubber plates was an innovation that proved to be highly profitable.

"About two years ago," he said, "composition on ruled forms seemed very laborious, so I investigated the use of rubber plates for our platen and Miller Simplex presses. American Evatype, Deerfield, Ill., was unable to show me an installation either in Chicago or Milwaukee where a printer had purchased one of their machines for strictly platen press use. However, I bought it, and it turned out to be an excellent step in the right direction.

"We have saved tons of metal plus hundreds of hours of composition time. Furthermore, when we installed our rotary, we did not have to learn the art of making rubber plates."

The Dutro Speedflex rotary is Mr. Boldig's most recent new equipment purchase. He decided about the beginning of this year that the company had to have faster equipment to handle the constantly growing snap-out volume. At that time he bought the rotary, which prints three colors, perforates, numbers, attaches carbon, and cuts the paper into sheets at the rate of 17,000 sheets per hour. Mr. Boldig predicts that his equipment purchases will result in doubling the company's present volume within two or three years.

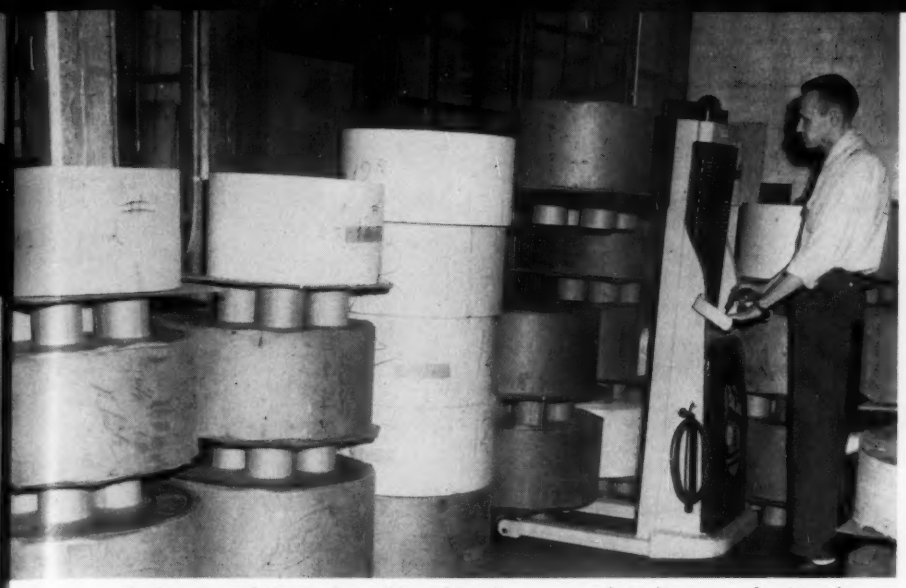
### *Plant Staff Increased*

The company's staff has, of course, increased along with its volume and equipment. After he had been in business about nine months Mr. Boldig hired an experienced business forms salesman and added three employees to his plant crew. In less

Service Printing Co.'s equipment includes an American Evatype rubber platemaking machine (left) and a Dutro rotary press (right). The rubber plates are used on both the rotary and platen presses. The Dutro rotary can print in 3 colors, number, attach a sheet of one-time carbon, cut off 17,000 sheets an hour







An ingenious solution to the problem of handling paper rolls is this system of putting them on cardboard platforms mounted on fiber cores. One man and a Big Joe fork truck can get any roll of paper easily, even if it is at the bottom of a stack of rolls. The operator simply moves the unwanted rolls aside in one lift. He then slips the fork under the roll he wants and takes it away

than a year he took on another salesman. Today his staff of nearly 20 people have more work than they can handle, and he is looking for more qualified employees in several areas.

According to Mr. Boldig, "a fairly nice volume" in the shop comes from other printers in the area who send snap-out work to Service Printing Co. The firm began this type of work in January, 1957, when Mr. Boldig made a trip through Wisconsin calling on about 35 printers and offering to produce small-run snap-outs for the trade. Now that he has the rotary press and can handle larger jobs he plans to expand this phase of the business.

Among Mr. Boldig's list of innovations and improvements at Service Printing Co. is a sort of discovery he is justifiably proud of. It is an almost effortless method of transporting paper rolls from storage to any part of the plant. Each roll stands on a paperboard platform attached to four short fiber cores. One man can get any roll even if it is at the bottom of a stack. He simply slips the fork of the Big Joe lift truck under the unwanted rolls and moves them aside. Then he slips the fork under the platform of the roll he wants and carries it to the pressroom.

Mr. Boldig is not only active in Service Printing Co., but is also prominent in trade associations, being the president of the Racine-Kenosha Graphic Arts Association and a director of the Printing Industry of America, Inc. He ascribes Service Printing Co.'s remarkable growth within a period of three years to the decision to specialize in a field that was almost untouched in the Wisconsin area. His willingness to try new methods and use new machinery make it fairly certain that the company will continue to expand its services in the business forms field.

Last June Service Printing Co. found that it had to improve its production on collating in order to keep up with its spiralling business forms volume. At that time, the company purchased its Didde-Glaser Speed-Klect collator which is capable of collating and gluing 25,000 sheets per hour



# Next Month . . .

**Our August issue will feature the upcoming 7th Educational Graphic Arts Exposition in New York City Sept. 6-12 in the Coliseum, a major event in the printing industry.**

**Fourteen of the nation's leading graphic arts associations will hold meetings or annual conventions during the week of the Exposition. You'll find a section on convention programs.**

**A special Guide to Exposition Exhibits, indicating which companies are displaying what machinery or services along with pictures of official representatives.**

**"Tips on How to Visit Exhibits" is a guide you won't want to miss. It will tell you how to get the most out of each display.**

**What are the trends in equipment buying these days? We have just conducted an exhaustive survey on this subject and you should have the benefit of it before you visit the Graphic Arts Exposition.**

**Do you know the Who, the Why, and the How of Equipment Buying? A leading printing plant superintendent, who has bought hundreds of thousands of dollars worth, will tell you how he does it.**

**Do you and your accountants understand the depreciation table as set forth by the Internal Revenue Service? How it applies to machinery in your plant? Here's the latest.**

**Building a new offset plant or thinking about it? Then be sure to read Charles Latham's article full of hints and suggestions.**

**The Arkansas Printing & Lithographing Co. in Little Rock has just built a brand new plant. Here's the story.**

**Watch for another in the series of case histories on "The Printing Sale I'll never forget" by J. M. Trytten.**

**The 18 regular departments will be bulging with special features, too.**

# THE COMPOSING ROOM

By Alexander Lawson

**Questions will be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential upon request.**

# Today's Compositor Less Concerned With Esthetics

- Layout, markup, composition now frequently done by different workers
- High hour costs make it uneconomical for compositor to do entire job
- Unfortunate that creative talents of many compositors not used today

Last month I analyzed the responsibilities of the type designer, typographer, and type director, men who now work in an area which was once the exclusive property of the compositor.

Undoubtedly, many will argue that it is not economical on every job to have the comp. perform the whole operation—layout, markup, and composition. Mounting hour costs have forced composing rooms to employ only men skilled in production tasks who can not concern themselves with planning a job.

It is probably unavoidable, therefore, that today's compositor is becoming constantly less concerned with the esthetics of typography (except in the small plants) although he may be highly skilled in mechanical matters such as letterspacing and type grouping. While there are undoubtedly many shops in which the customer gives the comp. considerable latitude, the fact is that it is becoming increasingly difficult to find a man at the frame who is conscious of any nonmechanical skills or who cares about acquiring them.

### *Youngster Needs Challenge*

It is this general loss and denigration of skills with which I take issue. Certainly, the youngster who contemplates a composing room career needs some kind of challenge. This challenge should rest upon firmer ground than wage scales and "benefits." For five centuries the job of the compositor has attracted the finest creative talents in our industry. The history of the craft of printing is filled with the contributions of men who have worked with type.

The skills of the modern compositor rest upon a firm foundation. It will be most unfortunate if these historic attributes evolve into purely mechanical skills involving little concern for anything but pure production. Such a lack of challenge may discourage the younger men from considering careers as compositors.

The argument about typographic design and who should be responsible for it is particularly one-sided. The top designers today handle only a small fraction of the vast number of printed jobs, but this is the choice portion and represents the highest priced printing because it is being produced for specialized markets. In addition it issues from rather concentrated locations, such as the Chicago, New York, and Boston metropolitan areas.

This tight geographic location allows the designers to meet frequently in groups and clubs for seminars and exhibitions, always well reported in the trade publications. Because many designers of typography are adept at presenting their ideas in print, it is easy to conclude that what they are doing is just about what everyone should be doing.

It might be fair to inquire who plans, marks up, and sets the thousands upon thousands of small newspaper ads which are not designed by the art departments of advertising agencies. Who sets the one-column, two-inch ads which crowd the back pages of a parade of trade periodicals, and who handles a host of similar run-of-the-mill jobs? I submit that this is the person to whom a design "pitch" should be directed.

At the New York conference, Typography—USA, mentioned last month, the designers agreed that design was a subject

The first woman member of the Washington Printing Guild, Miss Ann Jeffreys, director of industrial relations and personnel, at National Publishing Co., receives a gold typographer's rule from Guild president Daniel B. Dore. The guild is sponsored by the Graphic Arts Assn. of Washington, D.C.



which could not be adequately covered by a prepared text. They implied that a talent for design is inherent. Without getting into the controversial aspects of this implication, *i.e.*, you can't train a designer, it might be pointed out that many of the essential factors of design can be learned, not so much as rules, perhaps, but as points of departure in planning a printed job.

### *Not Willing to Accept Fate*

If we accept the ideas presented by top designers we will probably have to stop thinking of the compositor as a creative craftsman. Once such a conclusion has been reached, the comp., as an individual interpreter, has had his day, and will have to look elsewhere for an opportunity to exercise his own judgment. But it is to be hoped that the compositor, traditionally the most literate member of the printing craft, will not accept this fate without some rebuttal.

About a year ago, when visiting a composing room, I discovered a compositor with a copy of Daniel Updike's *Printing Types* on his frame. This is rare enough to deserve comment, but is indicative that ghosts still walk in composing rooms, and that the craft has an occasional spark in it.

Young men coming into composing rooms today are no different than they ever have been. Old-timers who shake their heads should read the comment by a comp. in the first volume of this magazine, published in 1883. In a letter to the editor he stated that boys coming into the trade "aren't what they used to be."

If a youngster learns that the only important consideration is the number of hours in the week and the number of dollars in the scale, we must blame the attitudes of the men who teach him his trade.

A good many modern compositors come into the printing industry from the high school print shop. If in any particular locality quality is declining, then the training at this level must be investigated. It is here that a boy can receive the necessary inspiration to launch his career in the compositor's craft. It is, therefore, necessary that his training be complete.

### *Should Develop His Faculties*

He should know what constitutes good printing and should develop an appreciation for typography, upon which he can build in his mature working life. If he is to work in a small composing room, and most of them are small, he can continue to develop his faculties and become increasingly aware of the world of printing.

If a compositor is reading these words, he is a rare bird indeed. Too few working printers are concerned with remaining abreast of developments described in the trade periodicals. Just over 30 years ago, I remember seeing this magazine sold each month from frame to frame, with the majority of comps. buying it. This spirit of inquiry is passive today, but it can be revived.

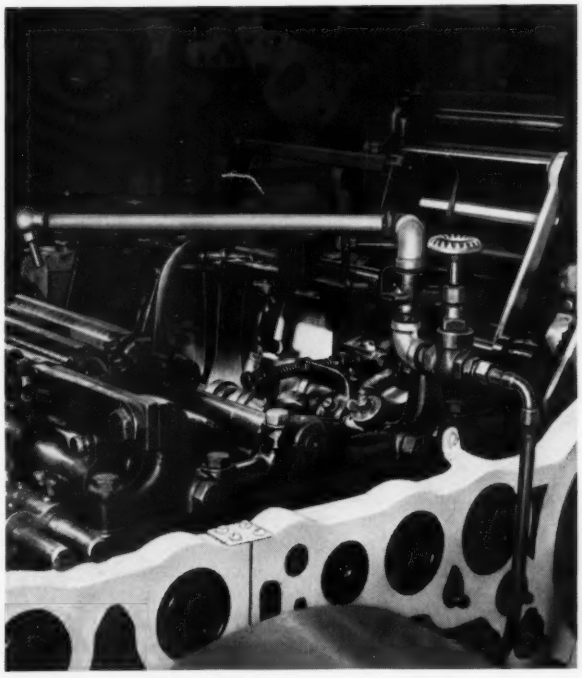
A great deal of composition is being produced by specialists, such as the trade typesetters and the advertising type houses. While their work shows very high standards, one important ingredient is lacking. That is the absence of a finished job, which the comp. can examine with some pride of accomplishment, even if he did not handle the layout or the markup. Some employers recognize this factor and attempt to obtain the completed job, post it on the bulletin board or pass it out.

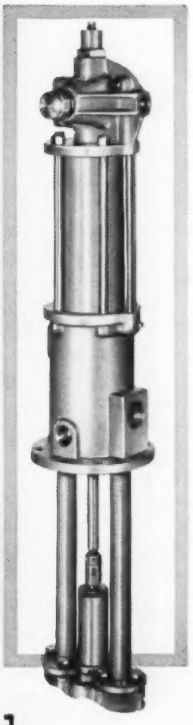
Pride of accomplishment is a very necessary part of our work. Our basic attitudes are affected by it. It is to be hoped that compositors in general will continue to be aware of their responsibilities and be constantly alert to offset the trend which would make simple mechanics of them.

### Neon Type Foundry Acquired By Castcraft Printing Supply

Castcraft Printing Supply, Chicago, has acquired Neon Type Foundry, Pittsburgh. Neon specializes in casting Copperplate, Bank Gothic, and Century type faces.

Neon's equipment will be added to that of Castcraft's subsidiary, Typefounders of Chicago.



now! ink delivery through longest lines from original drums...

**WITH NEW ALEMITE "V-78" VERSATAL PUMP!**

**68% more powerful!** Heavy-duty 5.4 horsepower unit delivers ink to presses from a remote location. Press area can be kept uncluttered and clean . . . housekeeping is easier.

**For manual or automatic control.** Ink can be piped into fountain for manual or automatic control of level.

**Double-action pumping.** Moves a large volume of material under most difficult operating conditions.

**Available with automatic follower attachment** for delivering even heaviest inks. Cleans drums completely. No residual waste ink paste.

**3 Models** – High-Pressure (24 to 1 ratio), Medium-Pressure (12 to 1 ratio), Low-Pressure (4 to 1 ratio).

*Write for new Alemite "V-78" Versatal catalog!*

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ALEMITE DIVISION STEWART-WARNER CORPORATION

1850 Diversey Parkway, Chicago 14, Ill.

By George M. Halpern

**Questions will be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential upon request.**

# Pressman Must Follow Careful Daily Routine on Job

- Needs to know proper clothing and shoes to wear for safety measures
- First task is to check his press to make sure it's in operating order
- Here are a number of suggestions to make life easier for pressman

Adequate preparation for a job begins with personal preparation, followed by preparation of the required materials and of the equipment to be used. The time and effort spent in the preparatory work more than pays for itself by reducing the non-productive time lost during job runs. It also eliminates safety hazards.

The pressman starts his preparations for the day when he dresses for work in the pressroom. He should have a set of washable work clothes of heavy-duty cotton materials. Wool is not recommended because friction during the wearing builds up static electricity. Some synthetics may also not be suitable for work in the pressroom, because they too may tend to build up static electricity, and may also be strongly affected by the chemicals in the pressroom.

### *Loose Clothing Not Recommended*

Work clothes should consist of trousers and a short-sleeve shirt or a coverall. Aprons are not recommended, nor should ties, loops, or loose belting be worn. Loose strings and similar accessories can snag on the machinery and hinder the operator's movements. They can also get caught on moving parts. Rings, watches, and other jewelry should not be worn for the same reasons.

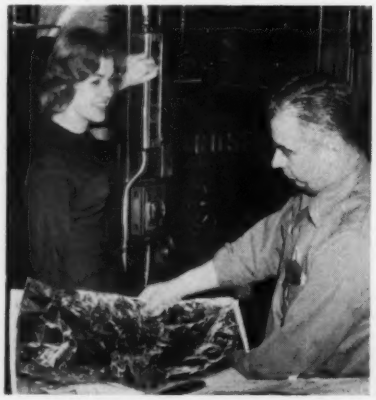
Large, conveniently-placed pockets are extremely useful for holding the small tools that the pressman uses to make press adjustments. But rags should never dangle from these pockets.

Just as construction workers give special attention to their foot gear, pressmen should also give thought to the kinds of shoes they wear in the pressroom. While heavyweight shoes are not required, the shoes worn should be sturdy and well-constructed since the pressman is required to be on his feet throughout his work day. Rubber soles have been found to be comfortable for walking on concrete floors. Furthermore, they tend to prevent slipping. However, some of the solvents and greases used in presswork may harm the rubber, although safety in the pressroom requires that the working area around the press should be kept free of grease and other liquid materials. Leather-soled shoes should have rubber heels to provide better grip on the floor surface.

The first task the pressman performs at the start of his working day is to check his press to see that everything is in operating order. This entails a visual check-over to ascertain that all press elements are in their proper position. He jogs the press, or moves it manually, to check the normal functioning of all the parts. Once the pressman is satisfied that the press will function smoothly, he can position the dampeners.

At the close of the working day, dampeners are generally placed on the "OFF" position, set to the gap of the cylinder to prevent moisture from getting onto the plate. In preparing the press for operation, the pressman should put the water solution "ON" to prepare the dampeners for running.

The *Chicago Tribune* cut 400 miles of Alcoa Wrap aluminum foil into page-size samples to insert into the newspaper on Mother's Day. Foil was fed in continuous web through the presses which cut and inserted it in each *Tribune*



After the press has been running for several minutes, the pressman should shut it off and feel the dampeners to determine if they are sufficiently moist. If the press has been shut off over-night, he should allow it to run for approximately 15 or 20 minutes before testing the dampeners.

The amount of moisture required by the dampeners for satisfactory printing quality can be determined only on the basis of experience. The skilled offset pressman has acquired a good enough sense of touch and maturity of judgment to be able to recognize the correct moisture content of the dampeners by their *feel.*

### *How Dampeners May Be Affected*

Humidity and temperature conditions in the pressroom will affect the condition of the dampeners. The pressman should take into consideration atmospheric conditions in the pressroom in estimating the length of time the dampeners should be run in.

While the press is idling, the pressman can check his first job ticket. Upon determining the ink required, he can prepare it for the ink fountain. It is recommended that the ink can be opened only with an ink spatula. Any skin which has formed on the surface of the ink should be removed with a spatula, put on a piece of waste paper, and thrown out. Ink skin permitted to contaminate fresh ink will ultimately find its way onto the rollers and plate, leaving little "picks" everywhere on the form.

One method of placing fresh ink in the fountain is to hold the can directly over the fountain and spoon the ink into it with a spatula, turning the spatula gently during the operation. This prevents the ink from dirtying the outside of the ink can, which may have to be used again. Once the ink is in the fountain, the pressman can move the fountain by hand while agitating the ink with a spatula. This gives an even distribution and at the same time works the ink to room temperature.

When a new job is being put on the press the pressman will put the ink on the

press last to prevent it from drying in the fountain and on the rollers.

Once the form is on the press, the fountain may be put on and the keys adjusted to permit the proper flow of ink.

### Make Up Sets for Trial Run

The pressman should begin his trial run with a minimum of ten sets. He can make up his load by sets as he piles the stock into the feeder, or the helper may make up the sets on skids in advance. Sets usually consist of 10 to 15 waste sheets and two good sheets. The number of sets and their makeup generally depends upon the form.

It is recommended that the seventh, eighth, and tenth sets should contain between 50 and 100 sheets of waste stock, followed by two clean sheets of stock. This allows the pressman to make key settings for color, ink, and water balance. The pressman makes his adjustment after running a set and examining the results. This technique enables him to run a sufficient number of sheets to secure his position properly. It also permits a series of waste sheets to be run through to check the proper functioning of the guides, wheels, tapes, etc.

When the minimum number of sets are placed on top of the pile of stock to be run on the job, the bottom sheet of the last set should be folded over to prevent it from going through the calipers. This will stop the press automatically before any good sheets are run through.

In removing stock from a skid, the pressman should discard the bottom sheet. Dirt, slivers, and other foreign particles which adhere to the bottom sheet can get caught in the press and cause irreparable damage.

In loading the feeder, the pressman should check the pile for defects such as bumps, torn sheets, etc. Winding or jogging the sheets provides an opportunity for checking their condition. The pressman should also get into the habit of checking the sheets visually as they lie on dollies and skids, and as he picks them up.

The height of the pile depends upon the flatness of the stock. The pressman should check the flatness of the paper load visually to see that it just contacts the air boots and does not go over the flippers. In the event the pile is not level, the pressman can use wood wedges in appropriate places in the load.

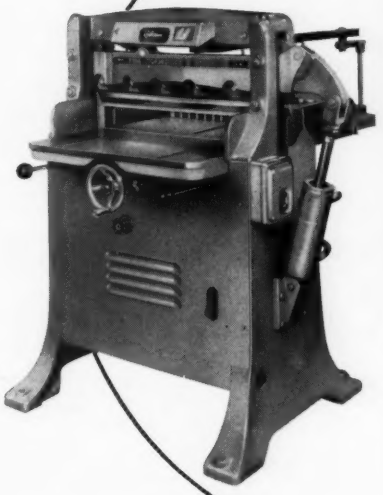
### Adjustments to Eliminate Defects

Once the feeder is loaded and adjusted, the dampeners should be closed, but not locked. The pressman should jog the press and run through about six sheets without impression. This will enable him to check the front and side guides. He can take out these six sheets from the delivery and check for gripper marks, smudges, dirt, etc. If any of these are showing, he can make the proper adjustments to eliminate the defects.

The gummed plate is washed down three times to remove gum and marks. The plate should be washed with broad sweeping strokes going from one side to the other while the press is jogged or turned manually. Under no circumstances should the plate be scrubbed, since scrubbing action will damage its surface. The repeated washings should succeed in cleaning the plate so that it will ink up properly.

The dampeners can now be locked in place, the form rollers dropped, and the press run. While the various sets are running, the pressman should remove sheets from the delivery to check on the ink and water relationship. He can make any necessary adjustments to the fountain and dampening system to produce the desired printing quality.

The time spent on these preliminary operations and the use of the waste sheets enable the pressman to obtain the quality desired while the press is run in. It must be recognized that offset presses require a daily running-in period before they reach optimum running conditions. The ink-water solution balance must achieve equilibrium under the atmospheric conditions in the pressroom.

These Features of C&P Hydraulic Cutters

ASSURE ACCURATE CUTTING...EASIER OPERATION

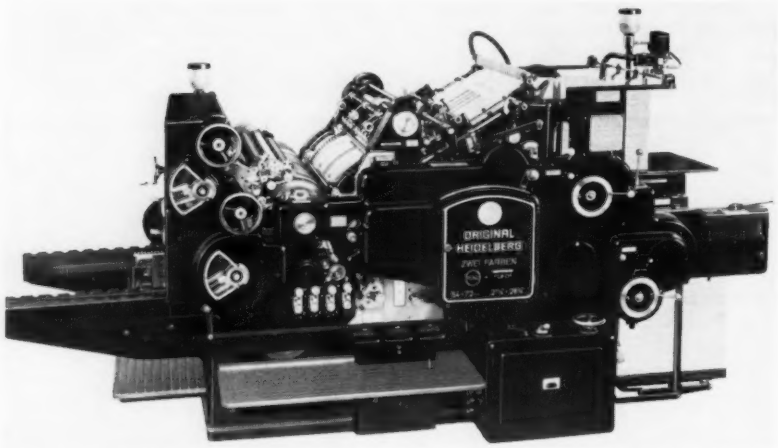
Your operator will appreciate these important features on C&P Full Hydraulics:

- Both knife and clamp are completely hydraulic.
- Approved safety two-hand operation.
- Motor, hydraulic pump, cylinders and other operating mechanisms placed below cutting table eliminating oil dripping on the stock.
- Binder clamp pulled from both ends always kept parallel to the table exerts equal pressure the full width of the stock.
- Two operating levers—one of which controls both the clamping and cutting action.
- Binder clamping, pressure adjusting handwheel accessible at the front of cutter.
- Illuminated front table top and tape magnifier.
- ***Full hydraulic machines can be equipped with either a manual or an automatic spacer.***
- 3 sizes — 23″; 26½″; 30½″.

*These cutters are also available in the same sizes with hand wheel binder clamp instead of hydraulic clamp.* ***Hand clamp machines can be equipped with a manual spacer.***

THE CHANDLER AND PRICE COMPANY
6000 Carnegie Avenue • Cleveland 3, Ohio
Manufacturers of dependable printing presses and paper cutters

# WHAT'S NEW? IN EQUIPMENT AND SUPPLIES




The Original Heidelberg 21x28-inch two-color cylinder press utilizes rotary-plus-flat-bed principles

## Original Heidelberg to Introduce Two Two-Color Cylinder Presses

The Original Heidelberg 21x28-inch and 15x20½-inch two-color cylinder presses will be introduced in the United States in September. Utilizing rotary-plus-flat-bed principles, the new two-color presses take up no more floor space than single-color models, the company claims.

Adapting the design features of the Heidelberg single-color cylinder presses, the new two-color models offer built-in washup for rollers and forms of both color units, simplicity and ease of operation, hairline register even at varying speeds, and constant impression strength. The manufacturer claims speeds up to 4,000 sheets per hour (8,000 iph) on the 21x28-inch OHC two-color and up to 5,000 sheets per hour (10,000 iph) on the 15x20½-inch OHC two-color.

According to Heidelberg, specifications for the 15x20½-inch press include: largest sheet size, 15x20½ inches; smallest sheet size, 4⅛x5⅞ inches; maximum form in a standard chase, 14¼x18¾ inches; maximum form between bearers, 14¼x20¼ inches; printing surface of curved form, 14⅜x20¼ inches; power requirements 5.5 hp; over-all length is eight feet, four inches; over-all width, four feet, seven inches, and speed range, 2,500 to 5,000 iph.

For the 21x28-inch press: largest sheet size, 21¼x28⅜ inches; smallest sheet size, 4½x6⅜ inches; maximum form in standard chase, 20¼x26⅜ inches; maximum form between the bearers, 20¼x28 inches; printing surface of curved form, 20⅞x28 inches; power requirements, 7 hp; over-all length, 11 feet, 2¼ inches; over-all width, six feet, three inches, and speed range 1,600 to 4,000 iph.

*For information:* Heidelberg Eastern, Inc. 73-45 Woodhaven Blvd., Glendale 27, N.Y.

### New Line of Envelope Papers

A new line of wove, vellum, and titanium-filled envelope papers has been introduced by Monadnock Paper Mills, Inc. According to the company, the sheets have excellent color, high brightness, and good die-cutting and folding qualities. They can be printed by all processes, including multicolor lithography.

*For information:* The Monadnock Paper Mills, Inc., Bennington, N. H.

### Globe Printers Supply, Inc. Offers Three New Items

Three more products for the trade have been announced by Globe Printers Supply, Inc. Globe's offset blanket imported from West Germany is for use on Multilith 1250 models. It is rubber bonded to tightly woven fabric. Thickness is said to be uniform, with tack and give for even ink lay. Minimum stretch and maximum resistance to solvents and cleaners are also claimed.

A printers' offset reproducing pen has a ball point and comes in two models for standard and fine line work.

The new Globe darkroom safe ruby plastic coated fluorescent bulbs in 14-, 20- and 40-watt sizes were designed to fit standard fluorescent fixtures.

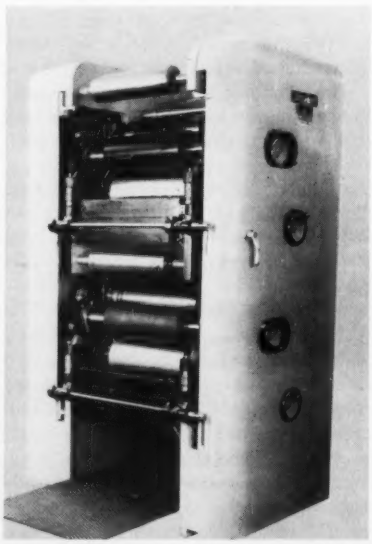
*For information:* Globe Printers Supply, 409 Washington St., Newark 2, N.J.

## Hot Spot Carbonizer Designed by Appleton

A rotary hot spot carbonizing press, designed as an attachment for Dutro Speed-Flex, has been introduced by the Doven division of the Appleton Machine Co. According to the manufacturer, this is the first hot spot unit capable of operating with either single or multiple webs and variable sheet sizes ever built for Dutro presses.

The rotary carbonizer can also be operated without attaching it to the press and will operate from roll to roll.

The new rotary carbonizing press can handle web widths from 12 inches to 32 inches and can print sheet lengths from 11½ inches to 34 inches in quarter-inch increments. Each interchangeable plate



New rotary hot spot carbonizer, designed for Orville Dutro Speed-Flex, introduced by Appleton

This advertisement printed on Williamsburg Offset – Basis 70




# adds the spark of life!



New Williamsburg Offset puts every printing job on a pedestal . . . brings illustrations to life. It's true to *type,* too. Runs like clockwork—offset or letterpress. Try it on your next run and *see!*

Sizes and weights from your local Union-Camp fine papers distributor.

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**UNION-CAMP FINE PAPERS**

UNION BAG-CAMP PAPER CORPORATION

Fine Paper Division, Franklin, Virginia

cylinder has its own gear for repeat lengths.

One labor-saving feature is the method of mounting the rubber plates with patented clips and clamps. The plates can be mounted in a few minutes, the firm reported; makeready is practically eliminated.

At speeds of 10,000 iph the carbonizing ink will set instantly upon contact with the web. A self-contained air manifold is built in to set the inks for times when speeds in excess of 10,000 impressions are needed.

A wax base ink is used in hot spot carbonizing. When heated, the wax rises to the surface and is instantly cooled, forming a thin layer of wax over the carbon ink to help eliminate smudging.

*For information:* Doven Division, Appleton Machine Co., Appleton, Wis.

## Styron Photo Trays Developed by Richard

Richard Manufacturing Co. is marketing a line of photo trays made of laminated high-impact Styron. The manufacturer says this material gives a nonporous surface on the inside of the trays and provides maximum acid and stain resistance. It is also said to withstand all usual photographic chemicals, including those used by photoengravers and lithographers.



Richard Mfg. Co. has a new line of Styron trays

The trays are available in print sizes from 8x10 inches to 20x24 inches plus a 14x17x6-inch hypo or general purpose tray.

All trays are larger than print sizes to allow for finger room. They have rounded corners for easy cleaning, tapered sides for stacking, a raised crossbar in the bottom, and a molded pouring lip on all sizes except 18x22-inch and 20x24-inch models.

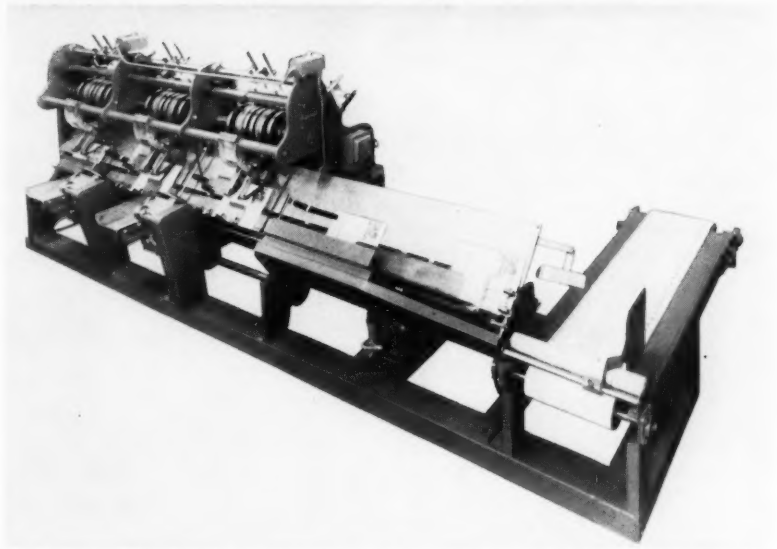
*For information:* Richard Manufacturing Co., P.O. Box 2041, Van Nuys, Calif.

### Graphic Arts Carbons

Carbons, Inc., sole distributor of Lorraine Super-Orlux carbons for motion picture projection and studio set lighting, has introduced the Lorraine Actina carbons for graphic arts use. The carbons are made to fit all types of arc lamps. Prices and free test samples are available in high intensity, coppercoated, white flame copper coated, and plain white flame carbons.

*For information:* Carbons, Inc., Boonton, N. J.

## Magnacraft Signature Tipping Machine



The Magnacraft Manufacturing Co. designs a new high-speed, three-pocket signature tipping machine

A heavy-duty, high-speed, three-pocket signature tipping machine, Model SR-3, has been designed and developed by the Magnacraft Manufacturing Co. The SR-3 affixes tip-ons to signatures at high speeds with only one operator, according to the manufacturer. The operation consists of stacking the signatures and tip-ons in the respective feeder hoppers, filling the glue pots, and turning on the machine.

The company claims that the newly-developed feeders utilize a new principle that eliminates delicate adjustments and assures positive, trouble-free operation. The gluing mechanism is positive and registers the glue line in any position.

The tipping may consist of gluing single sheets to signatures, or signatures to signatures to conserve pockets on the gathering or inserting machines.

*For information:* T. W. & C. B. Sheridan Co., 220 Church St., New York 13.

### Adjustable Speed Press Drive

A new adjustable-speed D-c-group press drive for rotogravure, magazine, and newspaper web-fed presses has been developed by Cutler-Hammer, Inc. Known as the D-c Webmaster, the drive extends the principle of static power conversion to the printing and newspaper industry.

Heart of the Webmaster, according to the manufacturer, is a magnetic amplifier utilizing reactors and silicon rectifiers. This combination, it was reported, provides extremely flexible stepless speed control. Press speed is virtually independent of the load because the speed of the motor is related directly to voltage output.

*For information:* Cutler-Hammer, Inc., 208 N. 12th St., Milwaukee.

### Impregnated-Paper Hand Cleaner

A new impregnated hand cleaner that will remove all of the stains normally encountered in the print shop or office has been introduced by Kee Lox Manufacturing Co. Called Spirit Away, the new paper, according to the company, has been effective in removing printer's ink.

*For information:* Kee Lox Manufacturing Co., 10 Kee Lox St., Rochester, N.Y.

## Chemco Kopr-Matic For Powderless Etching

A machine for the powderless etching of copper, the Chemco Kopr-Matic, has been announced by the Chemco Photoproducts Co., Inc. The Kopr-Matic is designed for use in the process developed by Photoengravers Research, Inc.

According to Chemco, the machine incorporates many exclusive design features, including the use of a four-paddle system which makes possible unusually even etching over the maximum 20x24-inch plate size. The plate is also rotated, with



Kopr-Matic for the powderless etching of copper

periodic reversal to further promote even etching.

The dual range heating system, it was reported, is fully submerged in the bath for more rapid and efficient temperature control. Temperature selection is fully automatic and adjustable.

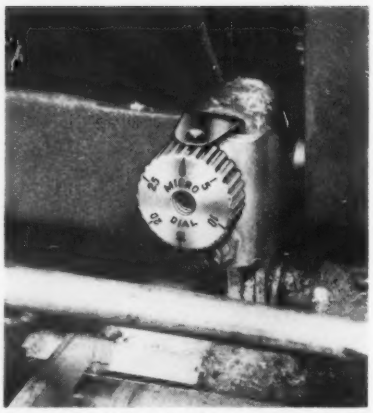
The Chemco Kopr-Matic utilizes a full size, 12-gallon bath tank which will enable engravers to deep-etch a sufficient number of flats without making costly bath changes.

*For information:* Chemco Photoproducts Co., Inc., Glen Cove, L. I., N.Y.

## Feed Roll Control Dial

An auxiliary device for use on Multiliths which is said to eliminate the usual wrench-fumbling and guesswork and to provide faster, easier, more precise regulation of feed roll pressures, has been introduced by Litho Research, Inc.

The Micro-Dial device, which replaces the conventional lock-nut arrangement, has a calibrated face which enables the pressman to instantly and precisely duplicate previously determined feed roll pressure settings for given weights of stock,



Micro-Dial is equipped with a spring-press brake

the company reported. A spring-pressure, click-stop brake positively locks the Micro-Dial control in the desired position, yet, according to the manufacturer, it can be easily turned with the fingers.

The device can be installed without drilling and fits Multilith models 1250, 1275, 2066, 296 and 300-400, according to company claims.

*For information:* Litho Research, Inc., 14339 36th Ave., N. E., Seattle 55.

## Lawson Develops Cutter Signal-Setting Device

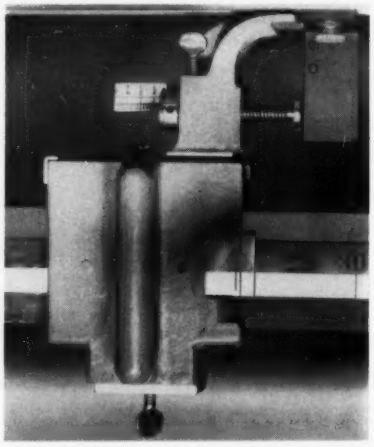
A device that enables the operator to set up a setting sequence on a Lawson electronic spacer cutter without moving the back gauge through the various cutting positions has been announced by the Lawson Co., a division of Miehle-Goss-Dexter.

The rapid signal setter can be used with any V65 Lawson electronic spacer now in the field and will be supplied as standard equipment on all Lawson pacemaker electronic spacer cutters now in production.

With the device, signals can be set up in two ways, either from given scale dimensions, or by taking a strip from the job with the cut marks already printed on it and pasting it on the scale bar.

In either case, the device is placed on the scale bar until the hairline on the device registers on the desired cut dimension. The electronic signal is then slid over on the hexagonal spacer bar until it is flush with the plunger face. This process is repeated until all signals are in place.

*For information:* Lawson Co., 2011 Hastings St., Chicago.



Rapid signal-setting device can be set two ways

## Model 2641 Six-Color Flexographic Press

A six-color flexographic press, Model 2641, has been introduced by the Paper Converting Machine Co. The model has a new impression control based on a hydraulic cylinder which connects the ink section frames and actuates the impression release, the company reported. When the impression is on there is no play in the system, and it relocates accurately when switched off and on, according to the firm.

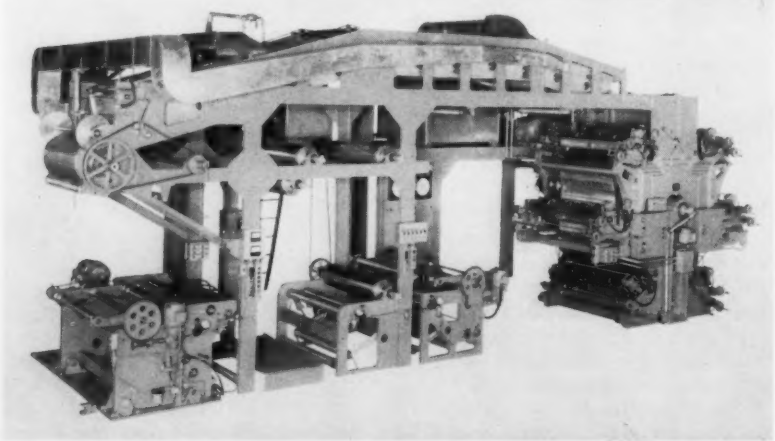
The fountain rolls can be operated at slower adjustable speeds than the transfer and impression cylinders to eliminate the splashing that results when all three run at high speeds, it was reported. The variable differential drive is said to eliminate the need for excessive pressure settings of the fountain roll that cause roll deflection. This provides uniform ink transfer to plates across the press.

The press is arranged for both 10 diametral pitch and ¼ circular pitch gearing. A total of 161 different repeat lengths, from 12 inches to 36 inches, is possible.

The impression cylinder has a complete water cooling system which is said to maintain a fixed diameter on the cylinder while the press is running and to maintain accuracy throughout the run without resetting even though the press may be shut down for a time. The impression cylinder, 84 inches in diameter, is finish ground in the press with portable grinding apparatus.

*For information:* Paper Converting Machine Co., Green Bay, Wis.

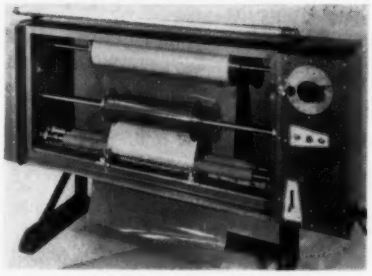
Paper Converting Machine's six-color flexographic press, Model 2641, has new impression control



### Unitronics Roll Film Dispenser Meters Mylar, Cronar, Other Film

A roll film dispenser developed by Unitronics, Inc. is said to achieve savings through more economical rolls and reduction of film inventory, handling, storage, and spoilage. Holding two rolls from six inches to 30 inches wide and up to 200 feet long, the unit meters Mylar, Cronar, and other PB or acetate-base film.

Film spools with the "emulsion in" or "emulsion out" are slipped into bars which are placed in sockets in the cabinet. The end of the film is threaded through a simple guide arrangement designed not to mar the emulsion surfaces. The operator adjusts the length of the feed by a dial setting and pulls the knife actuating lever which causes the film to be fed out to the preset length. A push on the lever cuts off



Automatic roll film dispenser, shown without the face plate, reduces film inventory, handling, etc.

the sheet and seals the cabinet light tight. Any number of sheets of like size, it was reported, may be dispensed and cut merely by working the actuating lever.

The dispenser can be mounted on a wall or fitted with auxiliary brackets and installed on a table. The self-sharpening knife blade is said to be rated for 500,000 strokes before sharpening is required.

*For information:* Unitronics, Inc., 472 Paul Ave., St. Louis 35.

### Wide Field Magnifier

"Precision Vision," a five-power, wide-field, nondistorting magnifier, has been announced by S. B. Logan & Co. The magnifier is equipped with a removable Logan Universal Lab-Base for positioning in any plane or angle. A friction sleeve attached to the magnifier by means of a swivel clamp fits onto any $\frac{5}{16}$-inch diameter rod so that the magnifier is free to rotate but has positive setting wherever placed.

The manufacturer suggests the device be used for checking plates, film, halftone dots, opaquing, and other operations.

*For information:* S. B. Logan & Co., N. Mill St., Genoa City, Wis.

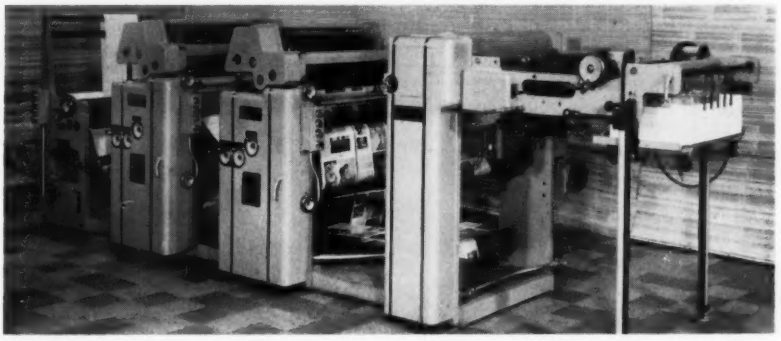
## Rotary Color Press Distributed by Dutro

A rotary color press, the Speed-Flex Journeyman, manufactured by the Western Gear Corp., is being distributed by Orville Dutro & Son, Inc.

As an example of its versatility, according to the company, the Journeyman will print a 17½x26-inch sheet size in two colors on one side or one color on both sides. As an alternate, it will print a 17½x11-inch sheet size in two colors on both sides.

Journeyman presses having more than two units are equipped with electric planetary fingertip register control, which is operated from the delivery end of the press. Because of this control, it was reported, the operator can watch his registration where the paper is being delivered, and with the touch of a button the paper can be brought into precise register.

*For information:* Orville Dutro & Son, Inc., 117 W. 9th St., Los Angeles 15.



Speed-Flex Journeyman, a new rotary color press, manufactured by the Western Gear Corp. for Dutro

### Copy Machine Makes Negatives

A new photocopy machine can make negatives in the same time it takes to make photocopies. The original material may be exposed with a standard Quick Silver sensitized sheet, and the sheet is then processed in the Quick Silver processing section. The manufacturer says the negatives obtained give satisfactory results for burning in an offset plate of any type.

*For information:* Peerless Photo Products, Inc., Shoreham, Long Island, N. Y.

## Craw Modern Bold Available in Four Sizes

The first four sizes of Craw Modern Bold, 30, 36, 60, and 72 point, are now available from American Type Founders Co., in advance of the completion of the remainder of the series. Craw Modern Bold was created by Freeman Craw, designer of Craw Modern, Craw Clarendon, and Craw Clarendon Book.

According to ATF, the new weight, as required by both type directors and general commercial printers, had to be a real bold—yet permit the increased width and "color" to retain the lightness and dignity of the original weight. Other sizes the company says will be available soon include 6, 8, 10, 12, 14, 18, 24, and 48 point.

*For information:* The American Type Founders Co., Inc., 200 Elmora Ave., Elizabeth, N.J.

New 18-point Craw Modern Bold to be available shortly from the American Type Founders Co.

**Craw Modern Bold**

**CRAW MODERN BOLD**

**$1234567890¢%!?&**

## Two-Sided Offset Blanket by Goodyear

What is said to be the first two-sided offset blanket for the printing industry has been developed by the Goodyear Tire & Rubber Co.

E. R. Coate, manager of printers' supplies sales, said that both sides of the new offset blanket are to be used alternately to cut fatigue, thus extending normal blanket life more than one and a half times. The two-sided blanket is being produced by Goodyear's new "micro-texturing" process and marketed with the trade name "Hi-Fi" in .065 and .075 gauges.

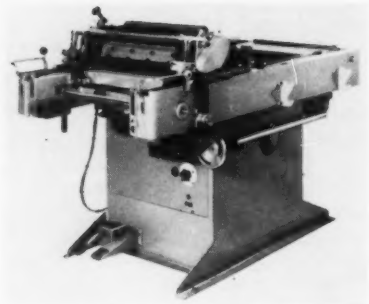
*For information:* Goodyear Tire & Rubber Co., Printers' Supplies Department, New Bedford, Mass.

## Larger Kalle Offset Press

The semi-automatic Kalle flat-bed offset press is now being made in a second and larger model which will accommodate a maximum paper size of 16x20 inches, according to Amsterdam Continental Types & Graphic Equipment, Inc. The press is also made in a 13x18-inch model.

Both presses, designed and built by the Kalle Works of West Germany, have continuously adjustable speeds of from 320 to 850 iph and are effective for short-run color jobs, offset proofing, and specialty runs, the company pointed out.

A refrigerated plate bed which creates condensation for automatic dampening is featured on both models, according to the distributor. On materials with highly finished surfaces, a heating element within



Kalle semi-automatic flat-bed offset press now available in second and larger model, 16x20 inches. Distributed by Amsterdam Continental

the cylinder eliminates excess water and insures good ink coverage.

Other features include critical register control; three-form-roller inking system for even, over-all inking, and a readily accessible cylinder, plate, and inking system.

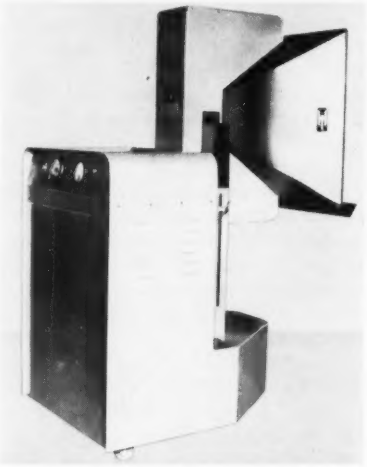
*For information:* Amsterdam Continental Types & Graphic Equipment, Inc., 268 Fourth Ave., New York 10.

### MacBeth Printing Lamp

Macbeth Arc Lamp Co. has introduced a new integral Constantarc printing lamp, the Mark Fifty, as the first in a series of new lamps inaugurating the company's golden anniversary.

According to the manufacturer, the new Mark Fifty is a completely integrated, high-intensity, motor-controlled printing lamp with all the Constantarc features, plus a console-type mounting containing a timer, starter, integral wiring, fuse protection, and a built-in filtered exhaust system.

*For information:* Macbeth Arc Lamp Co., 141 Berkley St., Philadelphia 44.



New Constantarc printing lamp from Macbeth


*The Most Practical Tipping Machine Manufactured*

# Knight Carbon Glue

*Model "C"*

**Feeds automatically from one or two rolls—Carbon, Plastic, Foil or Cloth. Glues one or both sides, cuts and delivers to feed-table. Held in close register by vacuum.**

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### Fletcher 45# Offset Paper

A new paper, Alpena Hi-Bulk Offset, has been added to Fletcher Paper Co.'s regular line of fine printing papers. The new sheet is manufactured in 45# weight only and is unusually opaque for the weight, the manufacturer claims. The paper is made in white and six colors: blue, deep ivory, pink, yellow, green, and goldenrod. According to Fletcher, it bulks like a heavier sheet, making it ideal for general advertising purposes.

*For information:* Fletcher Paper Co., 20 N. Wacker Dr., Chicago 6.

### One-Piece, No-Pack Mat

Wood Flong Corp. has announced a one-piece, no-pack mat that will eliminate hand packing. According to the company, "Super Flongs" will give .005 to .010 of an inch more space depth than was obtainable in the no-pack mat.

*For information:* Wood Flong Corp., Hoosick Falls, N.Y.

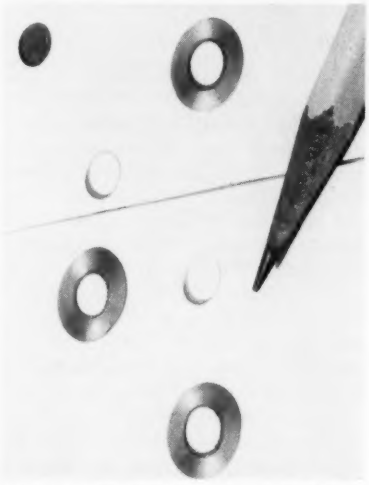
### Prentice Velvet-Coated Offset

A new coated printing grade, Prentice Velvet Coated Offset, has been introduced by the Kimberly-Clark Corp. The grade, according to the company, is designed to provide the answer to printing situations in which print quality dictates a coated surface, but artistry suggests a soft, velvety appearance. It is available in basis weights of 70#, 80#, and 100#, and in a variety of sizes from all Kimberly-Clark coated printing paper merchants.

*For information:* The Kimberly-Clark Corp., Neenah, Wis.

## Litho Punch Operates While Press Is Running

It is now possible to punch paper or card stock on the press during regular litho runs by using the new Litho punch, according to H. S. Boyd Co. Litho punch-



Litho punches are applied to impression cylinder

es, it was reported, are applied to the impression cylinder of the press with polyester tape. They may be used on any offset press equipped with a positive delivery system.

The punches are small, flat discs of high-carbon steel with a turned cutting edge of less than 1/64th of an inch in height, sharpened and honed for clean cutting.

*For information:* H. S. Boyd Co., P. O. Box 5014, Tulsa, Okla.

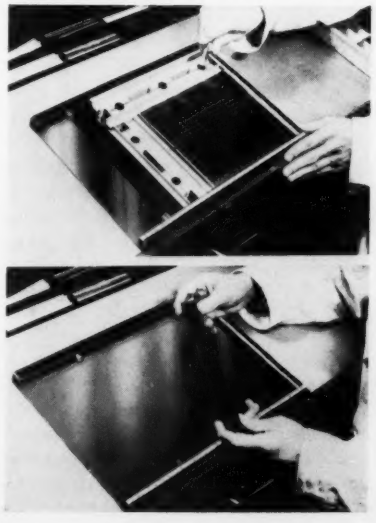
### English Makeup Galley

American Wood Type Manufacturing Co., has been appointed the exclusive agent in the United States for the new Cornerstone makeup and lockup galley. This galley allows pages to be locked under pressure with quoins and key exactly as with a steel chase, permitting each page to be checked for true size.

According to the company, multiple proofs may be produced without disturbing the accuracy of the form in any way. It claims that makeup and lockup with this galley will save hours of time on the imposing table. The galley's size is 15¾x 11½ inches with inside dimensions of 15x10 inches.

*For information:* American Wood Type Manufacturing Co., 42-25 9th St., Long Island City 1, N.Y.

Cornerstone galley permits pages to be locked with quoins and key and to be checked for size



### Rubber Plates for Testing

Mosstype Corp. has developed a set of three rubber printing plates designed for testing the printability of different halftone and benday screen tints on the user's own flexographic press. Each plate contains a series of ten squares representing ten different tonal values graduated from 10% to 100% of a solid tint.

The plates are in 65-, 75-, and 85-line screen. They are made both in natural and synthetic rubber and are available in plainback, stickyback, precurved, or brassback construction. Each plate is 6½x3¾.

*For information:* The Mosstype Corp., Waldwick, N.J.


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*or onion skins lately?*











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***. . . They lie flatter***

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And —
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that the writing paper industry
is still trying to equal
in brightness and uniformity!

**FOX RIVER** *Paper Corporation*

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Anniversary Bond
Anniversary Onion Skin
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National Bank Ledger

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English Ledger

25% COTTON
Fox River Bond
Fox River Opaque
Fox River Laid
Fox River Onion Skin
Fox River Ledger
Excelerase Bond
Excelerase Onion Skin
Translucent Bond

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This ad was set in the composing room of the College Press: Los Angeles City College by Richard Hoffman. You too, can "Beat Bundscho"—ask your Fox River merchant or write Printers Service Bureau, Fox River Paper Corporation, Appleton, Wisconsin, for details.



Walking away from the plane that brought him to the Twin Cities is Raymond Blattenberger, U.S. Public Printer, and his NALC reception committee. Left to right are Barney Skomars of Minneapolis, the 1959 NALC convention chairman; Donald Grant of Chicago; Mrs. Skomars; Herman Goebel of St. Paul, the national association president; Mr. Blattenberger, and Felton Colwell of Minneapolis

# Litho Clubs' Annual Convention Draws 500 To Minneapolis; Fred Fowler New President

By Horace Annis

The 14th annual convention of the National Association of Litho Clubs drew an attendance of nearly 500 for the June 11-13 sessions in Minneapolis. The Twin Cities club was host.

Elected to the presidency was Fred Fowler of Washington, D.C. Other officers named were Rae Goss, Chicago, first vice-president; John W. Murphy, Detroit, second vice-president, and James Fraggos, Boston, treasurer.

The 1960 NALC convention meets in Boston, and the 1961 convention in Dayton, Ohio. Miami, a new club, was awarded the 1962 meeting under a new provision that the convention city must be selected three years in advance.

Changes in by-laws included a provision that the constitutions and by-laws of new clubs need not be approved by other member clubs but will be passed on by the club coördinator and a by-laws committee of five. All clubs will be furnished, however, with copies of the constitutions and by-laws of new clubs as a guide to any revisions those clubs may wish to make for their own organizations.

Other changes include an extension to one and a half days for the midyear council meeting, with reports of officers and committee chairmen to be submitted to each council member three weeks before the meeting to provide more time to study them.

The nominating committee will in the future have seven members appointed by the president from the council of administration. No club may be represented on this committee oftener than once in four years.

Fred A. Fowler of Washington, D.C., (r.) the new NALC president, receives the gavel from Herman C. Goebel of St. Paul, the retiring president



## MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Highlighting the educational sessions was a panel discussion the morning of June 13 with Ed Schmidt, Louis F. Dow Co., St. Paul, as the moderator. The topics and panel members were: camera, Chet Nowak and Ira D. Hoffman; plates, Donald Grant and Robert H. Wybest; press, Ted F. Markarius, Ed W. Mitsch, and Rex Morgan; paper, Jack L. Kronenberg and Roy I. Nilsen; ink, A. W. Reitz and Wm. Klomp; research, Frank Ireland and James K. Martin.

Fading of copperized plates came in for considerable discussion, consensus ascribing the cause to a film over the copper or abrasive action. A solution of half phosphoric acid and half water was recommended to combat the condition.

There was also discussion of dots in deep-etch copperized aluminum plates becoming doughnut-shaped. Some members ascribed this condition to over-etching.

Quite a common problem in printing board seemed to be the tendency for board coating to separate and roll up. The discussion here seemed to point the finger of guilt toward the mill. It was recommended that plants inspect all stock on arrival and check with the mill on faulty sheets.

A question on the proper relative humidity and temperature for a plant resulted in a rather lengthy discussion which wound up with the consensus at 38-42 relative humidity for pressroom and a temperature around 70-80° F.

Coating on blankets also seemed quite a common problem, and the answer, it was declared, is to carry a little more moisture than normal, using an electric atomizer to bring the moisture near the blanket to prevent harming print quality.

Inability to match color on a rerun was tabbed by one panelist as a myth if the plate was good when the first run was completed and if it had not been run wrong in the first place.

The afternoon workshops drew heavy attendance. Demonstrated was a new masking method for color correction. Exhibits of work done by this method at the Louis F. Dow Co., St. Paul, were shown. There was also considerable discussion of the new Dahlgren dampening roller.

A concluding talk was given by Raymond Blattenberger, U.S. Public Printer, who made a plea for unity and coöperation in the industry to offset the threat of higher material and labor costs.

# Annual Conference on Printing Education July 19-25

Design in the graphic arts industry is the theme for the 34th Annual Conference on Printing Education sponsored by the International Graphic Arts Education Association to be held July 19-25 at the University of Colorado Memorial Center in Boulder. Attendance, which will include vacationing families of printing teachers and supervisors from Canada as well as all parts of the United States, is expected to exceed 250. R. Lynn Harper, printing services manager, University of Colorado, will serve as chairman.

Timed for Sunday evening is a memorial service and hour of worship followed by a reception honoring IGAEA president Richard J. Hoffman of the Los Angeles State College faculty.

Dr. Kermit A. Seefeld, president of the American Association of Industrial Arts Education and chairman of the department of industrial arts at Santa Barbara College, University of California, will sound the conference keynote at the first of six general sessions. The agenda also calls for greetings from representatives of major national printing organizations.

Professor Hoffman will conduct a series of professional workshops for study and discussion of graphic arts design teaching techniques. Other sessions will deal with such subjects as school administration, equipment and supplies, school shop layout, and problems related to coöperation with local printing trades.

Leslie C. Shomo, Education Council of the Graphic Arts Industry president, coming from National Publishing Co., Washington, D.C., will be guest speaker at the annual banquet.

The recreational program will include swimming, fishing, golf, a steak roast on a mountain top, and visits to the Air Force Academy and Central City, an old-time gold mining town. There will be special morning programs for children.

Scholarships awarded to 20 printing teachers for attending the University of Colorado during the conference period were made possible by a grant to the National Scholarship Trust Fund from Elmer G. Voigt, president emeritus of the Education Council of the Graphic Arts Industry and former chairman of Western Printing and Lithographing Co. Local groups such as Printing Industry of Illinois, Cincinnati Club of Printing House Craftsmen, and Graphic Arts Association of Washington, D.C., paid part or all of the expenses for 24 other teachers attending the conference.

## Heads Chicago Craftsmen

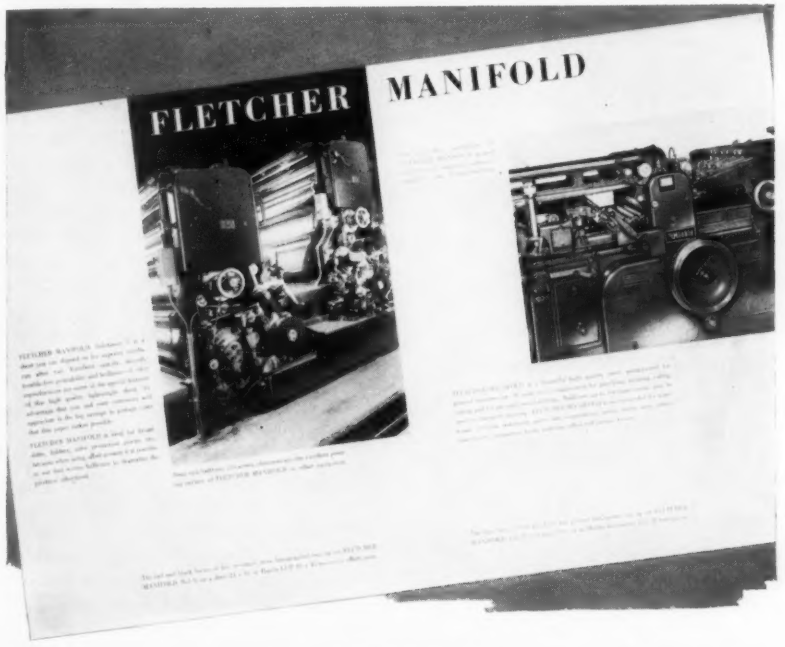
Gordon W. Wilson, recently appointed vice-president of the Oxy-Dry Sprayer Corp., Chicago, has been elected president of the Chicago Club of Printing House Craftsmen. Other 1959-60 officers are John A. Radziewicz, first vice-president; Robert E. Ludford, Jr., second vice-president; A. Norman Romsted, recording secretary; Daniel R. Fasano, financial secretary, and Warren B. Anderson, treasurer. Mr. Wilson had been general sales and advertising manager of Oxy-Dry Sprayer Corp. before his appointment to the vice-presidency of the firm. He is also a member of the Lithographers Club of Chicago, and a director of the Printers' Supplymen's Guild of Chicago.



Gordon W. Wilson

### Chemco Opens Cleveland Branch

Chemco Photoproducts Co. has opened a new office-showroom-warehouse at 2345 St. Clair Ave. in Cleveland. Robert McDonald is the branch manager. The company now operates seven branches.


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EASTERN FINE PAPER AND PULP DIVISION
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# International Printing Research Institutes Meet on Lehigh Campus

Delegates from Canada, Australia and 12 European countries attended the Fifth International Conference of Printing Research Institutes June 9-13 at Lehigh University, Bethlehem, Pa.

Keynote speaker discussing printing ink technology in the space age was Norman S. Cassel, Printing Ink Division, Interchemical Corp. He noted that exploration of inner space was revealing basic forces causing ink behavior in terms of color, gloss, adhesion, drying, film permeability, printability, rheology, resin-solvent relationship, transfer, and misting. "These are the areas requiring further study if ink technology is to see new horizons," he said.

William D. Schaeffer, assistant director of the National Printing Ink Research Institute, reviewed Lehigh research for determining the range of color differences traceable to pigment particle size and other factors. "As pigment concentration in the printed film decreased," he said, "print hue shifted from red toward green, saturation decreased and brightness increased. Prints on uncoated stock were less saturated than those on two coated stocks."

Discussing the influence of paper on color reproduction, Frank Preucil, Lithographic Technical Foundation, Chicago, said that "blue fluoresence in moderation is achieving brighter neutral papers, which give new contrast to printing on full surface stocks, but do not increase the actual efficiency of process inks. Smooth-coated papers, as bright as possible but remaining near neutral, are the most efficient for maximum color reproduction."

Warren L. Rhodes, director of graphic arts research at Rochester Institute of Technology, discussed empirical determination of color error. In reporting tests of artists' colorants and printing inks he compared hue, lightness, and saturation changes occurring during reproduction.

Chief reasons for tone reproduction variation in halftone processes are ink density and light penetration into paper, according to John A. C. Yule, Eastman Kodak Co. He cited dot diameter and screen ruling as other variables, and said that ink spreading is not uniform but greatest in shadow areas. Statistical analysis of halftone characteristic curves similar to those used in continuous-tone photographic studies could lead to producing specifications for an ideal halftone screen.

Dr. Paul J. Hartsuch, Lithographic Technical Foundation, illustrated his report on reflection density measurement of colors. Studies had shown that "cleanliness of in-between colors, greens, oranges, reds, violets, and blues, is a function of the hue and cleanliness of process inks. Cleanliness of magenta and yellow determine cleanliness of red and oranges used with them, rather than the hues of either ink. Assuming that the same cyan is used, the hue of any fairly clean magenta is responsible for the relative cleanliness or dirtiness of blues and violets made with it," Dr. Hartsuch said.

At a session for exploring mechanical aspects of color reproduction J. Todd McLane of American Newspaper Publishers Association, discussed equivalent ink density factors.

ANPA's A. E. Yelmgren detailed techniques for measuring high-speed ink film transfer. Round-table discussions, several chaired by directors of foreign institutes, dealt with such topics as lithographic physics and chemistry, ink rheology and transfer, color separation and correction, print quality, research personnel and management, and newspaper color printing.

Dr. Albert C. Zettlemoyer, director of the National Printing Ink Research Institute, was chairman of the conference, first of its type ever held in this country. Delegates toured institute headquarters, Lehigh laboratories, the Bethlehem Steel Co. plant, Mack Printing Co. operations, and the ANPA research laboratories at Easton, Pa.

## W. G. Arader Buys Control Of Edward Stern & Co.

By Joseph W. Dragonetti

Walter G. Arader has assumed financial control of one of the nation's leading printing firms, Edward Stern & Co., Inc., Philadelphia. According to Standard & Poor, Stern does a business of from $3- to $6-million annually. About two-thirds of the company's business is offset lithography and the remainder is letterpress.

The change was effective June 29 when Mr. Arader, who is 39, became president and assumed financial control from a diversified group of former owners. He did not reveal the details of the transaction.

Mr. Arader was formerly executive vice-president and has been with the company 10 years. He is a graduate of the University of Pennsylvania. Stern is the company from which Raymond Blattenberger, who was senior vice-president, took a leave of absence to become Public Printer of the United States. The firm is 88 years old.

Mr. Arader, who has served Stern in various executive capacities for the past 10 years, succeeds Morris Segal as president. Segal is retiring after serving the company 28 years.

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# Ink Makers Do Not Guarantee Products Nontoxic

Members of the National Association of Printing Ink Makers held their 45th annual convention May 25-27 at French Lick, Ind. They approved a statement proposed by the directors to make it clear to buyers, especially in the packaging field, that ink manufacturers do not guarantee that their products are nontoxic.

Prompting this action was increasing pressure from buyers for warranties since the Food, Drug and Cosmetic Act was amended last year to ban any substance for packaging that might have a harmful effect on food.

The statement outlined steps for limiting manufacturers' liability. It calls for showing on labels, invoices, and letterheads that inks are sold without warranty, expressed or implied, and that every customer buying ink for a purpose likely to cause difficulty should be warned in writing that the manufacturer declines legal or moral responsibility.

Marketing as the source of profits was the convention theme. In discussing legal phases of marketing Albert A. Carretta, Carretta & Counihan, stressed that ink makers could not warrant nontoxicity because they do not always know how the ink will be used.

The topic assigned to Dr. C. Merle Crawford, Mead Johnson Co., was what the market concept is and how to use it. Keynote speaker was Norman Alexander, president, Sun Chemical Corp. Sun's Don Lyons and James Renson, Interchemical Corp., dealt with marketing research. Matt Leckey, president, Sinclair & Valentine Co., detailed his firm's branch operations in relation to the over-all company. James Yates, Martin Driscoll Co., presided at a closed session giving members an opportunity to discuss any problems they had.

Other topics and speakers were "Advertising and Public Relations," S. W. Haug, Sun Chemical Corp.; "Good Packaging as a Coöperative Effort," W. G. Romney, Procter & Gamble Manufacturing Co.; "Drama in Selling," Zenn Kaufman.

The Ault Award was presented to Frank W. Cray, vice-president, Printing Ink Division, Interchemical Corp. He was honored for his contributions to the development of heat-set inks and their application to high-speed publication printing, for his coöperation with the packaging industry, and for his work on behalf of young men in the printing ink industry. Dr. John C. Bailar, Jr., president, American Chemical Society, presented the award.

At a National Printing Ink Research Institute meeting Carl Aneshansel, director, spoke on marketing in relation to research.

Robert H. Flint, Flint Ink Corp., heads NAPIM's roster of continuing officers. W. F. Cornell, Printing Ink Division, Interchemical Corp., was elected to succeed IPI's Fred A. Weymouth as a director.

## Heads Buckeye Printers

John Good, vice-president of the Lawhead Press, Inc., Athens, Ohio, has been elected president of the Printing Industry of Ohio. Jacob Worner, Jr., Printing Service Co., Dayton, is the new vice-president, and R. Reid Vance of Columbus, the organization's executive secretary, was reëlected secretary-treasurer. Directors from the state-at-large in addition to the officers are C. A. Fromm, Jr., of Fromm Printing Co., Chillicothe; George Helwagen of Fitzpatrick's Printery, Circleville; Gordon Cameron, Republican Press, Hamilton, and J. D. Lesher, Lesher Printers, Inc., Fremont.

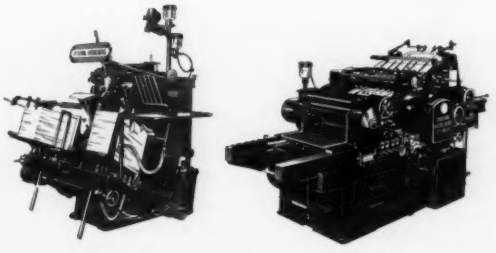


John Good





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# Lithographers Discuss Magnetic Ink Specifications

Final specifications for common machine language magnetic ink printing on bank checks were discussed at recent regional conferences staged by the Bank Stationers Section of Lithographers and Printers National Association. Attendance of more than 250 representatives of 75 companies indicated keen interest in this mechanized check handling method.

Specifications for printing with the new E-13-B type were distributed at LNPA's convention on April 13 and again on April 15.

In addition to reviewing these American Bankers Association specifications the conferees analyzed the advantages and disadvantages of various printing processes for magnetic ink printing. The need for close coördination among check printers, and ink, paper, plate, type, and press manufacturers was stressed. It was pointed out that test equipment is necessary. Devices now available and under development were discussed.

A special LPNA bank stationers committee meeting with the Federal Reserve Bank of New York representatives on May 15 discussed scheduling automation within the Federal Reserve System. The committee expressed concern about rapid change-over to redesigned checks. Gradual change after check encoding programs are well under way was recommended. Present indications are that Federal Reserve Bank automation plans will be surveyed later this year, and that some test equipment will be installed within a year, according to LNPA.


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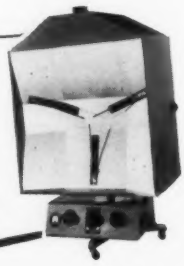
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for use with printing frames 50" x 70" and larger. Radically different. A trim of three carbons produces a single light source three times as powerful as most printing lamps. Permits accurate compensation for line voltage changes. Finger-tip control automatically separates carbon holders to full expanded length for inserting new trim. Clutch and manual return eliminated. Long life glass-insulated transformers. Exhaust blower. 360-degree rotation.

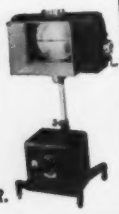


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## LPNA Names B. J. Speroff Industrial Relations Head

Boris J. Speroff is Lithographers and Printers National Association's new director of industrial relations and is also a staff representative of the Litho Platemakers Division. Mr. Speroff came from the Industrial Relations Center at the University of Chicago, where he had served since 1952 as a personnel and industrial relations consultant for management.



Boris J. Speroff

Last year he was associated part time with Advanced Management Research, a management consulting firm specializing in employee relations. He earned an A.B. degree in economics at Indiana University, a B.S. degree in education at Butler University, and received an M.S. degree in industrial psychology from Illinois Institute of Technology.

He was assistant personnel officer at Greer Shop Training and assistant production control manager for Junior Toy Corp. He is the author of 35 publications in management-employee relations and related fields, and has been active in United States Chamber of Commerce and American Management Association affairs for many years.

Mr. Speroff is serving LPNA at its Mid-Western offices in Chicago.

### ATF Holds New Product Seminars

Five sheet-fed Chief offset presses and three Senator paper cutters were among the new machines reviewed at two recent new products seminars held by American Type Founders Co., Elizabeth, N.J., for the sales staffs of its 11 branches. ATF men from Chicago, Cleveland, and west of the Mississippi attended the first parley, May 20-22, at Chicago's Bismarck Hotel. Attending the second seminar on June 3-5 at the Hotel New Yorker, New York City, were Boston, New York, Philadelphia, Cincinnati, and Atlanta representatives.



The Rochester, N.Y., committee of the Technical Association of the Graphic Arts was host for the 11th Annual TAGA Meeting held in Rochester in June. The committee includes (seated, left to right) Lester E. Goda, Jr., chairman; Robert E. Kugler; Warren L. Rhodes; Earl J. Gosnell; Benjamin R. Harriman, and Edward C. Potter. Standing are Norman R. Reamer (left), and Earl I. Sundeen (right)

# Philip E. Tobias Elected TAGA President At Annual Convention in Rochester, N.Y.

"TA for the GA" was the slogan featured in advance publicity for the Technical Association of the Graphic Arts 11th annual meeting in Rochester, N.Y., June 15-17. This was revealed to mean "Tomorrow's Answers for the Graphic Arts," and the technical sessions held in the Manger Hotel centered on this keynote.



Philip E. Tobias



Dr. Wm. C. Walker

Chairmen of the five half-day and one evening sessions were introduced by Roy W. Prince, research director of the American Newspaper Publishers Association Research Institute. Session chairmen were Dr. Albert C. Zettlemoyer, research director, National Printing Ink Research Institute; Myrl Davis, research associate, Kimberly-Clark Co.; William Banks, superintendent of research for the Printing, Packaging and Allied Trades Research Association; Warren L. Rhodes, head of the graphic arts research department, Rochester Institute of Technology; and Edwin Graves, supervisor, Battelle Memorial Institute, Columbus, Ohio.

A feature of this year's conference was the participation of European TAGA members from eight countries.

The subject of color demonstrated its increasing graphic arts importance with nine of the 24 papers directly concerned with some phase of color, from copy to press. These papers were presented by Harry Hull, R. R. Donnelley & Sons Co.; Donald J. Howe, Robert E. Maurer, J. H. Worth, Frank R. Clapper, and John W. Gosling, Eastman Kodak Co.; Paul J. Hartsuch, Lithographic Technical Foundation; Warren L. Rhodes, Rochester Institute of Technology; J. Todd McLane, ANPA Research Institute, and John S. Rydz, Radio Corporation of America.

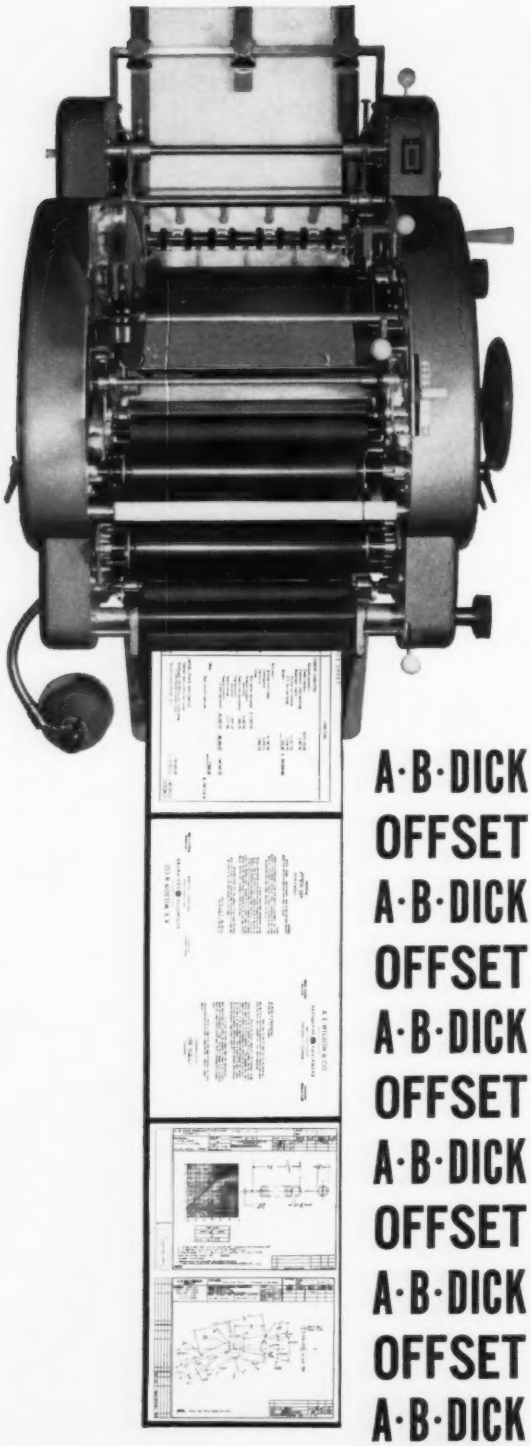
Four of the European papers were concerned with such letterpress problems as the filling up of halftone plates, measures of printing pressures, tone reproduction, and the quality evaluation of blocks and prints.

Complete transcripts of the 24 papers and discussions during the 11th annual TAGA meeting will be available later for $10 from TAGA, P.O. Box 3064, Federal Station, Rochester 14, N.Y.

The new officers and directors who will guide TAGA during the next year and through the 1960 Washington meeting are Philip E. Tobias, president; Dr. William C. Walker, first vice-president; Warren L. Rhodes, second vice-president; Cyril A. Horton, secretary-treasurer, and Frank Ireland, Roy W. Prince, and Frank M. Preucil, directors.

Committee chairman appointments for the coming year are Robert Lefebvre, Washington local chairman, and Dr. Albert C. Zettlemoyer, papers chairman. Plans are already being made for a Columbus, Ohio, meeting in 1961 with Edwin E. Graves as local chairman.



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Los Angeles printing leaders assisted in the dedication of the Perry R. Long Memorial Collection at Los Angeles State College May 23. L. to r.: Gordon Holmquist, Mrs. Eugene Marley, President Howard S. McDonald of Los Angeles State College, and William Eshelman, librarian of the college

# Perry Long Memorial Collection At Los Angeles State College

The late Perry Long's 2,000-piece collection of books, periodicals, and pamphlets on printing has been donated to the library of Los Angeles State College. Mr. Long, who died in August, 1958, was first president of the International Association of Printing House Craftsmen, and had been prominent in printing and engraving circles in Los Angeles in recent years.

The collection, which will be known as the Perry R. Long Memorial Collection, is valued at $10,000 and will complement Los Angeles State College's curriculum in printing management.

According to Mr. Long's will, a six-man committee was named by Gardner Burch, president of the Los Angeles Club of Printing House Craftsmen, and Irl Korsen, president of the Printing Industries Association of Los Angeles, to select a Southern California school appropriate for a permanent home for the graphic arts collection.

President and chairman of the selection committee was Gordon Holmquist of Cole-Holmquist, Inc., Los Angeles typographers. Mr. Holmquist is a past president of the International Association of Printing House Craftsmen.

As part of the May 23 library presentation ceremonies at the Los Angeles State College a portrait of Mr. Long was unveiled by his daughter, Mrs. Eugene Marley. Also present were Harold Long (Perry Long's son), Mr. Burch, Mr. Korsen, Sid James, a past president of the PIA of Los Angeles, and representatives of the Rounce and Coffin, Zamorano, and Comma Clubs.

The Perry R. Long Collection features a number of items on color printing, a group of rare printers' manuals, a large number of books about Benjamin Franklin, a complete set of the *Fleuron,* and many histories of printing. The pamphlet collection is considered noteworthy.

Titles which may be singled out for special mention include Earhart's *Color Printing* (1892), Senefelder's *Complete Course of Lithography* (1819), Thomas Mackeller's *The American Printer* (1866), John Smith's *The Printer's Grammar* (1755), and Marchand's *Histoire de l'origine et des premiére progres de l'imprimerie* (1740).


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Managers of printers' and lithographers' associations from all sections of the United States and Canada met at the PIA Managers' Institute at Bethesda, Md.

# PIA Association Managers Meet at Second Institute

The strength of Printing Industry of America's 73 affiliated associations located throughout the United States and Canada was reflected in the discussions at the Second PIA Association Managers Institute at the Kenwood Country Club in Bethesda, Md., June 15-19.

In a five-day and three-night institute, association managers discussed every subject from the role which a manager should play in industry affairs to the role the industry men should play in association matters. Managers from various associations explained their leader services which had been most successful in their association.

PIA's network of associations represents an association expenditure of over $3-million a year and includes over 300 trade association personnel. It provides a network of service organizations devoted to improving conditions in the printing, lithographing, and related industries. This network services PIA's 6,000 members.

The institute, which was opened by the PIA vice-president, Walter F. McArdle, and closed by the PIA president, Kurt E. Volk, was not limited to a discussion of PIA services. The guest speakers included Raymond Blattenberger, the U.S. Public Printer; Alan Holliday, president of Research and Engineering Council; Leslie C. Shomo, president, Education Council of the Graphic Arts Industry; Horace Hart, director, Printing and Publishing Division, U.S. Department of Commerce, and A. L. Belzer, National Safety Council.

PIA's advisory staff participated in the institute with John A. Bresnahan covering legal services; Peter Becker, Jr. speaking on management costs, tax, and related services; Charles La Blanc describing conference leadership and techniques which associations may use in selling their services and membership; John Doesburg covering Master Printers Section special services, and Gerard Reilly explaining Union Employers Section special services. Alex Fishbein represented special MPS insurance services.

Registrants included paid managers, part-time and elected managers. Representing Canada was Gordon Dingman, president of Canadian Graphic Arts Industries Association.

A highlight of the institute was the development of the theme, "What Can We Do Together?" Managers of PIA's affiliated associations volunteered suggestions on how they can more actively participate.

Officers of the Printing Industry of America, Inc. discuss industry developments in the United States with Gordon Dingman of F. H. Leslie, Ltd., Niagara Falls, Canada, president of the Canadian Graphic Arts Industries Association. From left to right are Thomas H. McCabe, Jr., executive director of the Printing Industry of Pittsburgh, Inc. and junior manager representative to the Printing Industry of America's board of directors; Gordon Dingman; Kurt E. Volk of Kurt H. Volk, Inc., Bridgeport, Conn., president of PIA; Walter F. McArdle of the McArdle Printing Co., Washington, D.C., vice-president of PIA; Bernard J. Taymans, general manager of PIA, and George Mallonee, executive secretary of Graphic Arts Assn. of Washington, D.C., and a senior manager on PIA's board






August 14 is not the date this young lady's trousers are due back from the cleaner; it is the deadline for entries in PIA's Eighth Printers' and Lithographers' Self-Advertising Exhibition

## Aug. 14 PIA Contest Deadline

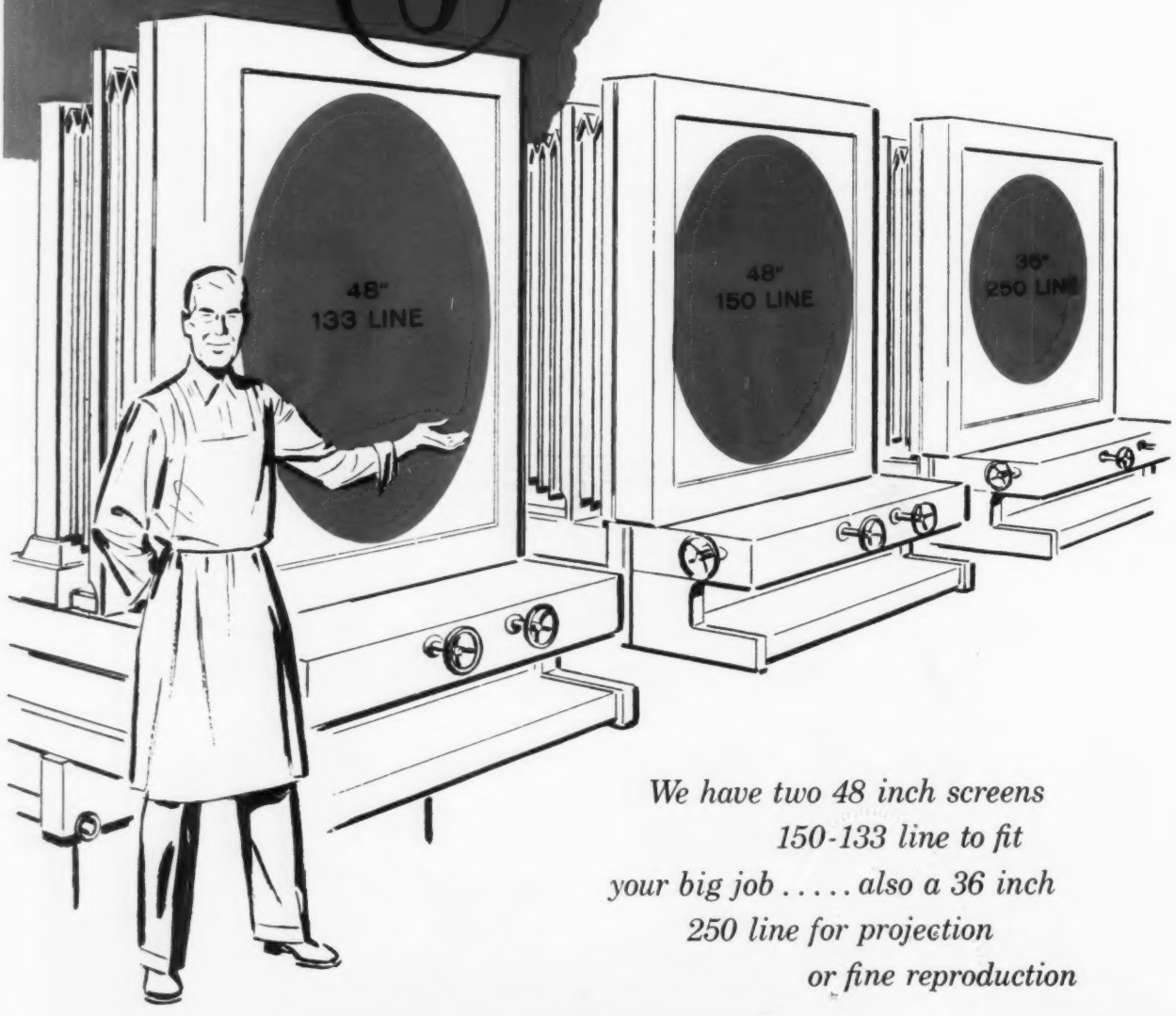
. August 14, 5 p.m., is closing time for entries in the Eighth Annual Printing Industry of America Printers' and Lithographers' Self-Advertising Exhibition. Winners will be announced Sept. 9 at the PIA convention in New York City. For information on the contest write Printing Industry of America, Inc., 5728 Connecticut Ave., N.W., Washington 15, D.C., or Miller Printing Machinery Co., 1117 Reedsdale St., Pittsburgh 33, Pa.

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**DAY & NIGHT**

## Gordon C. Hall of LPNA Western Staff Honored

A dinner honoring Gordon C. Hall, Lithographers and Printers National Association's Western manager, who retired on June 1, was held on June 9 at the Furniture Mart in Chicago. Serving as chairman was Curt Teich Jr., president of Curt Teich & Co., Chicago, who presented to the guest of honor a bound volume of letters from his friends and a purse in anticipation of his retirement to live in California. Before he became Western manager 13 years ago, Mr. Hall was executive secretary of the Graphic Arts Association of St. Louis, formerly Associated Printers and Lithographers. He was also secretary of the Employing Printers of Chicago, secretary and general manager of a brass plant in Detroit, secretary and assistant treasurer of the Empire Cream Separator Co., and western plant manager for the Atlas Tack Corp.



Gordon C. Hall

Starting as an apprentice seaman in 1908, he became a U.S. Naval Reserve lieutenant commander and then a commander during World War I. Four years after he became a captain in 1938 he was recalled to active duty. He served his country through the 1942-46 World War II years, and his name was placed on the honorary retired list in 1948.

### ANPA Research Institute Moves; Names New Director

The American Newspaper Publishers Association will move its Research Institute headquarters from Chicago to New York City by Aug. 1. The new location is two floors above the main offices at 750 Third Ave. The mechanical department will be transferred to the Research Institute later. These steps will coördinate all functions relating to mechanical production in one building.

Since a family situation makes it necessary for Cyrus L. MacKinnon to live in Chicago, he plans to resign as director late this month. The new institute director, Charles Tingley, who joined the organization on June 22, formerly served as an industrial engineer with Booz, Allen, and Hamilton in New York City.

### Lith-O-Roll Co. in New Quarters

Lith-O-Roll Co. has moved to a new building at 89 N. Beacon Pl., Pasadena, Calif., and occupies approximately three times its former floor space. The company manufactures rubber rollers for Multilith, Davidson, Whitin, and A. B. Dick small offset presses.

### Follow These Suggestions When You Build Your New Offset Plant

*(Concluded from page 49)*

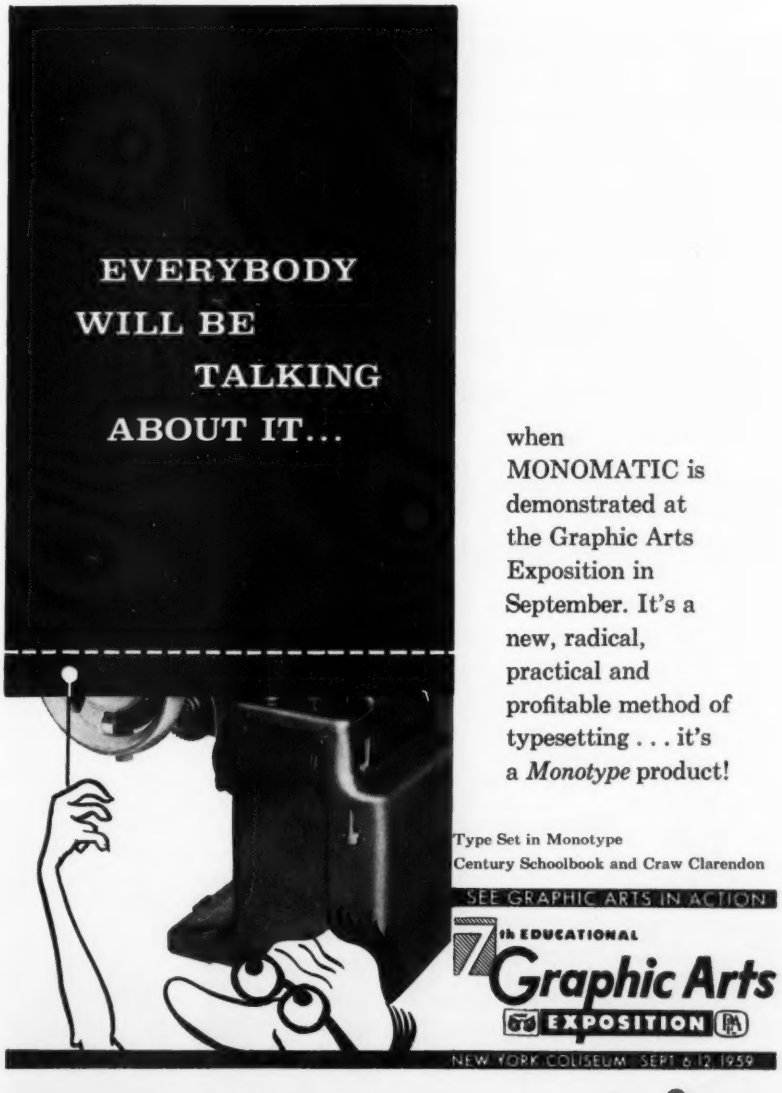
able, or if absolute control of this operation is essential, then it must be done in the shop, even at a loss.

If you operate an average shop, you would never think of making your own rollers or milling your own ink. Consider all operations in the same light. Do not think that you can save money on everything you can do yourself just because you eliminate someone's profit. If you have only part-time use for step-and-repeat plates, have them made outside.

In designing your building, be sure you are right in your decision to do certain operations in the plant, and then provide for them. Later on when trends change, and the building is expanded, new departments may be included if needed.

### Keller-Crescent Vice-President Dies

Sam Weil, vice-president and director of manufacturing for the Keller-Crescent Co., Evansville, Ind., died of a heart attack May 30 at the age of 54. Mr. Weil served as a director of the Lithographic Technical Foundation and had been a member of the education committee of LTF.

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## QUALITY



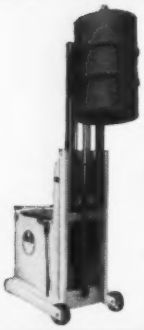
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$397.50 complete

1500 lb. capacity

Model 1056—battery operated

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## PEOPLE IN THE NEWS

JAMES W. COULTRAP has been promoted to executive vice-president of both Miehle-Goss-Dexter, Inc. and its Miehle Co. division, Chicago. The company also named MIDDLETON MILLER to the board of directors to fill the vacancy caused by the recent death of PHELPS KELLEY.



James W. Coultrap



Kenneth W. Henderson

KENNETH W. HENDERSON, formerly New England district sales manager for the Eastern Corp. for nine years, has been appointed sales promotion manager by the Monadnock Paper Mills, Inc., Bennington, N.H.

HARRY C. SINGER has been elected chairman of the Singer-Motschall Corp. and its subsidiary, Howe Printing Co., Detroit, and Mr. and Mrs. JAMES N. MOTSCHALL have become president and treasurer, and vice-president, respectively, of both companies. ROBERT WISE has been elected secretary and director of Howe Printing, and EUGENE KONDIS secretary and director of Singer-Motschall.

ROBERT E. FRANKES, vice-president of the John J. Corbett Press, Inc. of New Haven, Conn., has been elected president of the New Haven Junior Chamber of Commerce.

STEVEN F. ZNIDORKA has been appointed as a special consultant in the rotogravure field by Faustel Engineering, Inc., Butler, Wis. Mr. Znidorka formerly was associated with Milprint, Inc. for 16 years.

DALE W. CRIPPIN, executive vice-president, has been appointed president of the Bond-Sanders Co., Nashville, Tenn., succeeding D. PAGE SANDERS, one of the

Dale W. Crippin



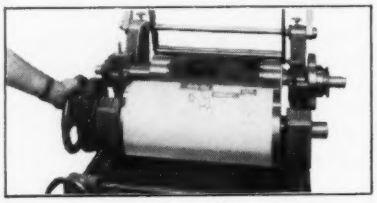
M. H. Chamberlain




## How Rubber Plate Printers Increase Press Production

Everybody knows that an idle press makes no money. But, have you ever figured how many hours a week your presses are shut down . . . *needlessly?*

Many operators of rotary rubber plate presses reduce press downtime considerably, and increase productive press-time accordingly, by setting up new jobs off the press. They do this by mounting plates, making them ready, registering and proofing them on a MOSSTYPE "MOUNTER-PROOFER" MACHINE.



That means new jobs are ready to go on the press—and ready to run without further makeready—as soon as the previous run is finished.

The "MOUNTER-PROOFER" usually amortizes its cost in months, far faster than any other piece of pressroom equipment. And, from then on it continues paying dividends in the form of increased productive press-time . . . reduced labor and material costs . . . better quality control.

You can enjoy the profit-making advantages of a "MOUNTER-PROOFER" whether your presses are equipped with fixed or removable plate cylinders. We'll be glad to tell you how if you'll write to MOSSTYPE, Dept. A, Waldwick, N.J.

(Advertisement)

co-founders of the firm, who retired. M. H. CHAMBERLAIN has become vice-president of the organization, succeeding C. BLYTHE BOND, co-founder of the firm, who also retired.

JAMES H. MCINTYRE, formerly secretary-treasurer of the Standard Press, has joined the staff of Baker-Webster Printing Co., Washington, D.C., as assistant manager in charge of the customer service department.

DONALD J. MALONEY has been appointed New York district manager for the Macey Co., a subsidiary of Harris-Intertype Corp., Cleveland. He will be responsible for coördinating all sales and servicing operations in the metropolitan New York area and portions of New Jersey and Connecticut.



Donald J. Maloney



John J. Brannigan

JOHN J. BRANNIGAN has been named merchant sales manager, a newly-created position, for Fasson Products, Painesville, Ohio.

HOWARD J. FARLING has been appointed a Chicago office sales representative for Cullom & Ghertner Co., Nashville, Tenn.

PALMER C. BOOTHBY has been elected chairman of the board of directors and treasurer for Jahn & Ollier Engraving Co., Chicago, succeeding EDWARD W. HILL, who retired after 46 years with the company. Other elections include: RAYMOND J. RUSK, the president; KENNETH V. SCHMID, a director and vice-president; GEORGE P. EBERLEN, JR., secretary, and DONALD J. SCHOENAU, vice-president.

ALBERT KAY has been appointed production and quality control supervisor for the Graphic Arts Press-Washington Planograph Co., Washington, D.C.

WALTER CASSIDY has been named to head IPI national news ink sales for the International Printing Ink division of Interchemical Corp., New York City. He succeeds TIMOTHY A. RYAN, who retired after 42 years in the industry.

RAY S. OLIVER has been appointed to the staff of McGill Co. Graphic Arts Center, St. Paul, Minn., as sales development manager.

LEE S. PRESTON and WALTER GRIVNA have been elected vice-presidents of the Bureau of Engraving, Inc., Minneapolis. Mr. Preston continues as secretary and editorial director of the educational division. Mr. Grivna is general superintendent of the commercial division.

J. WILLIAMS HOFF has been appointed to the sales department of the Whiting-Plover Paper Co., Stevens Point, Wis.

NEWTON C. LOWE has been placed in charge of all plant operations for Econo Products, Inc., Rochester, N.Y. JAMES R. LADY has been named to succeed Mr. Lowe as technician-salesman in the Midwest area.

JERRY J. MIGLIOZZO, vice-president in charge of executive administration and sales development; GEORGE J. SOKOL, vice-president in charge of litho and camera room production, and EMUEL J. ZULLO, vice-president, mechanical production and quality control, have been appointed to the executive committee of Latmer Printers and Lithographers, Inc., Pittsburgh. New directors in addition to the three vice-presidents are DOM J. ZULLO, president of the company, chairman; SAMUEL KRIMSLEY, and JOHN E. WEINRICH.

DR. ROBERT L. LESLIE, The Composing Room, Inc., New York City, has again accepted the chairmanship of the Graphic Arts Division of the New York City USO campaign for funds.

WILLIAM B. CONDIT has been promoted to assistant to the marketing manager for Fairchild Graphic Equipment, Inc., Plainview, L.I., N.Y., succeeding JACK O. BALDWIN. Mr. Baldwin has been




assigned to the northern California area, where he will be responsible for the promotion and use of Fairchild electronic engraving and Teletypesetter equipment in the greater San Francisco Bay area. He replaces Opie Tucker, Pacific Coast representative for the Teletypesetter Corp. for the past four years, who has been on loan to Fairchild since it acquired the assets of Teletypesetter Corp. in 1958. Mr. Tucker returns to the Teletype Corp. for assignment.

RICHARD L. SINGER has been named to a sales position with the Chicago branch of Chemco Photoproducts Co., Inc., Glen Cove, N.Y.

KEITH C. VAN VUREN, GERALD L. BOSACKER, and WILLIAM F. GERATY have been added to the Chicago office staff of the American Type Founders Co., Elizabeth, N.J., as sales representatives. With his headquarters in Milwaukee, Mr. Van Vuren will represent ATF in southern Wisconsin and northern Illinois. Mr. Bosacker will operate out of Minneapolis, serving parts of Minnesota and Wisconsin. Mr. Geraty will cover the Chicago area.

PAUL K. GANIN, formerly with Baldwin Paper Co., has become manager of the special products division of the Paper Center, Inc., New York City.

W. H. WILLIAMSON, formerly associated with the Parsons & Whittemore Graphic Corp. as western sales manager, has been appointed general manager of the E. G. Ryan Co., Chicago.

JOSEPH R. MACEDA has been appointed to represent Miller Printing Machinery Co., Pittsburgh, in the New York area. Headquarters will be in the firm's branch office at 75 Varick St., New York City.



W. H. Williamson



Joseph R. Maceda

MRS. CHARLES A. WARD, a director of the company, has been elected president of Brown & Bigelow, St. Paul, Minn., succeeding her husband, who died recently. Members of an administrative committee set up by the directorate to assist Mrs. Ward are: E. C. PETERSON, executive vice-president, administration and finance; K. B. PRIESTER, senior vice-president, manufacturing, and R. J. HENDERSON, SR., vice-president, sales division. Mr. Henderson was also named acting general sales manager for the entire company. R. H. WOODLIEF, district sales manager of the Oakland, Calif., district, was promoted to sales manager of the firm's home division, succeeding G. J. MCCARRELL, who is on leave of absence. WILLIAM R. KNUTSEN, who has been in charge of the Chicago special sales office, was named the Minneapolis district sales manager. T. J. RURIK, vice-president of the creative department, was named sales

Mrs. Charles A. Ward



E. C. Peterson



K. B. Priester

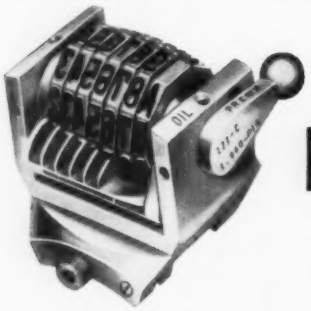


R. J. Henderson

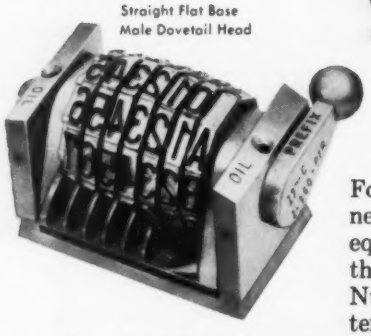



# 84 Years of Leadership Produced the Force 1000 SFM* Numbering System!

Convex Curved Base
Female Dovetail Head



Straight Flat Base
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Since 1875, William A. Force & Company has pioneered new developments in numbering equipment. Latest development is the "1000 SFM* Universal Rotary Numbering Head Assembly System" providing accurate numbering at 1000 Surface Feet per Minute. Customized to your exact needs, this System speeds-up production on complex jobs without the cost of special "built-to-order" machines. You start with a basic set-up, and build around it as new needs arise. Straight or convex style rotary heads are available for printing across or along the web.

*On 17" circumference presses and larger.

**Write for Force Rotary Heads and Typographs booklet**

The FORCE of Numbers

WM. A. FORCE & CO., Incorporated
216 Nichols Ave.
Brooklyn 8, N.Y.

manager of the firm's northern division. With headquarters in Chicago, Mr. Rurik replaces S. J. COLLINS, vice-president, who is on leave of absence.

THEODORE M. BROADSTON, formerly Eastern sales and New York district manager for the Harris-Seybold Co., division of Harris-Intertype Corp., Cleveland, has become sales vice-president of Dahlgren Manufacturing Co., Dallas, Tex.

KENNETH DORMAN, former editor of *Offset Duplicator Review*, has been elected vice-president of Hampton Processes, Inc., Newton, N. J. Mr. Dorman will be in charge of sales and new product development for the firm.

EUGENE N. MILLHAM has been appointed sales-service representative for the Lanston Monotype Co. of Philadelphia. Headquarters will be at the company's Southern district headquarters in Atlanta.

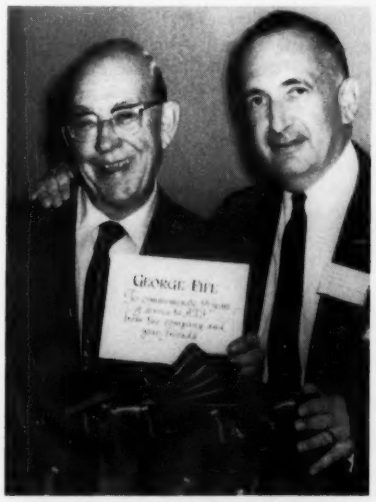
ZENO W. WICKS, JR., has been appointed manager of the newly-established commercial development department of the Interchemical Corp., New York City. CHARLES S. ROWLAND has been named director to the company's central research laboratories replacing Dr. Wicks.

SAMUEL SCHULMAN, president of George McKibbin and Son, Brooklyn, has been honored by designation as a Fellow of Brandeis University, Waltham, Mass. OSCAR SCHLEIFF, vice-president of the Wickersham Press, Long Island City, N. Y., and FRANCIS N. EHRENBERG president of Blanchard Press, New York City, were cochairmen of the dinner in Mr. Schulman's honor, June 1, at the Waldorf Astoria Hotel, New York City.

HOWARD A. SALISBURY, president, has been elected chairman of the board of National Paper Boxes, Inc., Kansas City, Mo. CHARLES A. ALIG, controller, succeeds Mr. Salisbury as president. ROBERT W. HERSHEY has been named executive vice-president and replaces JAMES T. SADLER, who has retired. DONALD K. CHISM has been promoted to vice-president-sales, and GEORGE A. COX was named vice-president-production.

ANTHONY F. DE LA PENA has been appointed assistant to Guy G. Ogden, vice-president in charge of overseas sales for the Mergenthaler Linotype Co., Brooklyn, N.Y.

DONALD W. MORRISON has been appointed director of advertising and sales promotion for the General Binding Corp., Northbrook, Ill. Mr. Morrison formerly was associated with American Photocopy Equipment Co., Chicago.



George Fife (left), sales representative in the Los Angeles branch office of the American Type Founders Co., Elizabeth, N.J., receives commemorative award for 55 years of service. Orson Udall, branch manager, made the presentation



John C. Tuck



Donald W. Morrison

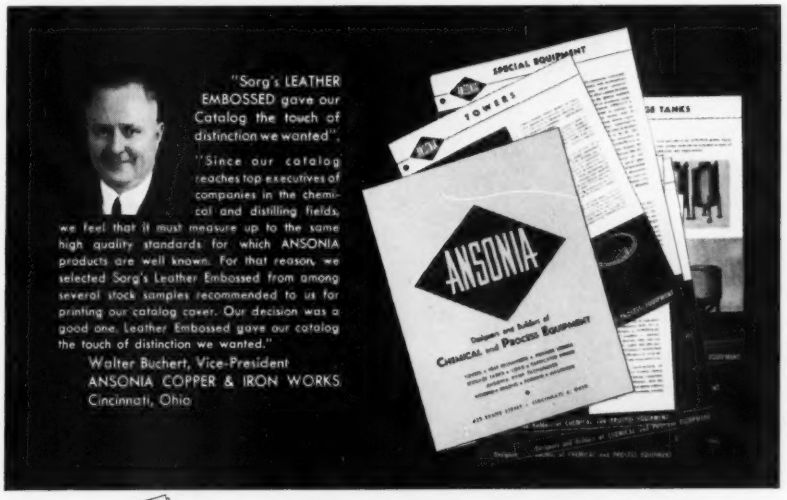
JOHN C. TUCK, manager of sales, has been elected vice-president in charge of the Dayton, Ohio, sales office of Mead Papers, Inc.

★


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**SORG's *Leather Embossed***

**TO GIVE SALES APPEAL TO CATALOG!**







Your Sorg distributor will be happy to furnish you with the new Leather Swatch Book and the Leather Embossed Sample Portfolio. Phone him today!

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MIDDLETOWN POST CARD • 410 TRANSLUCENT • EQUATOR LEDGER • SORG'S BLOTTING • BRILLIANT VELLUM
TENSALEX • GRANITEX • PARCHTEX

# NEW LITERATURE

**Those interested in literature described are asked to write direct to the company listed in the item**

### New Wall Chart on Knives

A new wall chart which describes and illustrates the correct methods for sharpening paper and veneer cutting knives is now available from the Simonds-Worden-White Co., 1101 Negley Place, Dayton 7, Ohio. The step-by-step procedures for both grinding and honing are discussed in the four-page, two-color chart. Also included are recommended cutting angles for paper stocks, rubber, veneer, and many other materials.

### Macbeth Offers New Brochure

"R for Color Blind Light Sources" is the title of a new brochure offered by the Macbeth Daylighting Corp., P.O. Box 950, Newburgh, N.Y.

Using a cartoon technique, the brochure discusses the problems facing industry in its efforts to provide proper illumination for color matching, color grading, color shading, etc. Also included are photos of typical installations already in use. An accompanying "engineering survey form" offers the technical assistance of a Macbeth engineering salesman.

### Adhesives, Release Papers Report

A seven-page semitechnical report on its various release papers and adhesives has just been completed by Fasson Products, 250 Chester St., Painesville. Ohio. Facts of particular interest to printers and screeners, such as specific characteristics of the adhesives, limitations, types available, methods of identification, and suggestions for processing, are covered in the report.

### ATF Type Book Supplements

Two type face supplement booklets are now available for the ATF "Design With Type" specimen book, according to the American Type Founders Co., 200 Elmora Ave., Elizabeth, N.J.

Supplement 1 contains specimen pages of the newest types such as the Craw Clarendons and Craw Moderns, News Gothic Bold, and the complete series of Century Expanded and Italic, including the 36-, 42-, 48-, 60-, and 72-point sizes which have not been available for a number of years. Supplement 1 also shows for the first time an advance 36-point specimen of the latest ATF face, Craw Modern Bold.

Supplement 2 includes such designs as Spartan Book, Spartan Medium Condensed, Murray Hill, and Murray Hill Bold. Full-page showings of Baskerville Roman and Italic, Caslon Openface and Bulletin Typewriter make up the remainder of the second supplement.

### Harris Offset Press Booklet

A booklet giving details on the Harris single-color and two-color presses in the 23x26-inch sheet size is available from the Harris-Seybold Co., 4510 E. 71st St., Cleveland 5.

The 26-page, plastic-bound booklet, illustrated with detailed photographs, describes feeding, registering, dampening, inking, printing, and delivery features. Also included are specifications and floor-plan diagrams.

### Direct Mail Bulletin

"How to Add Excitement" to your direct mail promotions, is the name of a new monthly bulletin issued by Excitement, Inc., 37 W. 20th St., New York 11.

The first number dated June, 1959, includes 23 copy and promotion suggestions in conjunction with 17 gimmicks to use for effect.

The July issue is scheduled to feature "How to Test Your Customers' Love," invisible ink printing, magic action games and burning messages, etc.

### New Catalog Price List

RB&P Chemical and Supply, Inc., 1640 N. 31st St., Milwaukee, has made its new catalog price list available to all lithographers and trade shops.

### What Not to Photocopy

As a service to supervisors and office staffs, to prevent them from innocently transgressing the law in the matter of photocopying, an informative guide, "What Not to Copy," has been issued by Peerless Photo Products, Inc., Shoreham, L.I., N.Y. This guide, recently brought up to date, is prepared in the form of a wall chart which can be hung near the photocopying


Ask your dealer to demonstrate the Kenro "vertical 18" camera—he can show you how to save money!



this versatile camera will do all this . . .

**MAKE LINE AND HALFTONE NEGATIVES**—up to 14" x 18". Enlarges to 3X, reduces to ⅓ size with standard Goerz lens. Uses counters and micro dials for precise focusing and sizing. Exposure controlled by automatic reset timer.

**MAKE ONE SHOT, RIGHT READING PHOTOCOPIES**—new Prismatic Head eliminates need for a negative intermediate. Gives black on white or white on black reproduction of type, drawings, layouts, photographs, enlarged up to 4X, reduced to ½ size. Makes screened type in one shot.

**KENRO GRAPHICS, INC.**

**MAKE XEROGRAPHIC EXPOSURES**—adjustable xerographic head permits fast, easy exposures with uniform gripper margins. Takes standard 10" x 15" xerographic plate holder.

The Kenro "Vertical 18" Camera is compact, precise, easy to operate. Standard model comes complete with Goerz lens, lights and film head, ready for use inside or outside the darkroom. Available through leading graphic arts and office equipment dealers.

*Write for literature and name of nearest demonstrator dealer*

25 Commerce St., Dept. H-7
Chatham, N.J.



**XEROGRAPHIC HEAD**
*for xerographic exposures*



**PRISMATIC HEAD**
*for one shot, right reading photocopies*

equipment. It lists the types of documents forbidden by federal law to be copied photographically.

### Arc Lamps Brochure

Fully-automatic, high-intensity arc lamps for all photomechanical reproduction processes are described and illustrated in a new brochure available from Strong Electric Corp., 57 City Park Ave., Toledo 1, Ohio. Numerous models for camera, printing frame, and composing machines are included.

### Saddle Gatherer Data

The Macey Co., a subsidiary of Harris-Intertype Corp., 13835 Enterprise Ave., Cleveland 35, has prepared a file folder of technical data on its saddle gatherer. Containing photographs, actual production statistics, product literature, floor plans, etc., the folder gives the essential information on saddle gathering machinery.

### Super Display Fotosetter

A four-page folder describing the Super Display Fotosetter photographic typesetting machine is available from the Intertype Co., a division of Harris-Intertype Corp., 360 Furman St., Brooklyn 1. The folder outlines the features of this new phototypesetting machine, which can set composition in more than 30 sizes from 3 point through 72 point at keyboard speed, eliminating hand composition, intermediate repros, and secondary enlarging, the firm reported. Also included is a folder which shows that 99.8% of all newspaper display composition is 72 point or smaller.



Test kit for Prone noncurling gummed paper available from the Mid-States Gummed Paper division

### Prone Sample Test Kit

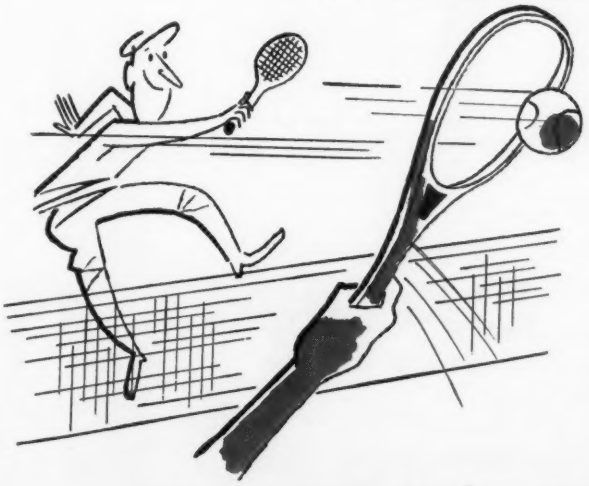
A French-fold piece, printed on Prone, a new non-curling gummed paper, contains a test-size sample of each of the 10 white and colored stocks available in the Prone line, according to Mid-States Gummed Paper Division of Minnesota Mining and Manufacturing Co., 6850 S. Harlem Ave., Bedford Park, Ill.

The manufacturer claims that Prone is unlike other gummed label paper because the new chemical adhesive is compatible with the paper stock.

### Plastic Binding Machines

A catalog of Plastico punching and binding machines and equipment is available from Plastic Binding Corp., 732 S. Sherman St., Chicago 5.


...Missing Something?



More and more Fasson self-adhesive materials are being sold to industry each day. They are being printed on, screened and die-cut by companies like yours... made into labels, emblems, service and wiring diagrams, display signs, bumper strips, product nameplates—dozens of different uses!

Are you getting your share of this profitable market? You can... easily! Write us for samples and prices of the many Fasson materials available... vinyls, polyesters, papers, foils, acetates in a wide range of stock sheet sizes and patterns for immediate shipment.

And remember Fasson quality is superior, consistently uniform!

Get in this fast growing, profitable market now! Write today to Dept. R-7.

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*A Division of* **Avery Adhesive Products, Inc.**

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The New Wetter Miniature measures only 5/8" (45 points) wide! It's ideal for numbering those jobs where form space is at a premium... like the new checks and documents imprinted with electronically read codes that are coming into wider and wider use.

The rugged Wetter Miniature was specifically designed for *continuous* high volume production. Its one-piece solid steel frame and "T" slotted bottom plate were engineered to withstand the steady hammering of high press speeds... to give *continuing* accuracy and clean, sharp impressions of every number, every time... for years!

Write for your data sheet on the new Wetter Miniature.

**See us at Booth 212,**
**Graphic Arts Show, Sept. 6-12**

1487

**WETTER NUMBERING MACHINE CO.**
ATLANTIC AVENUE & LOGAN STREET • BROOKLYN 8, N. Y.
*ONLY UNION MADE NUMBERING MACHINE IN U. S. A.*



## These famous shafts mean easier roll handling, faster, at lower cost!



*Tidland*

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**CAMERON MACHINE COMPANY**
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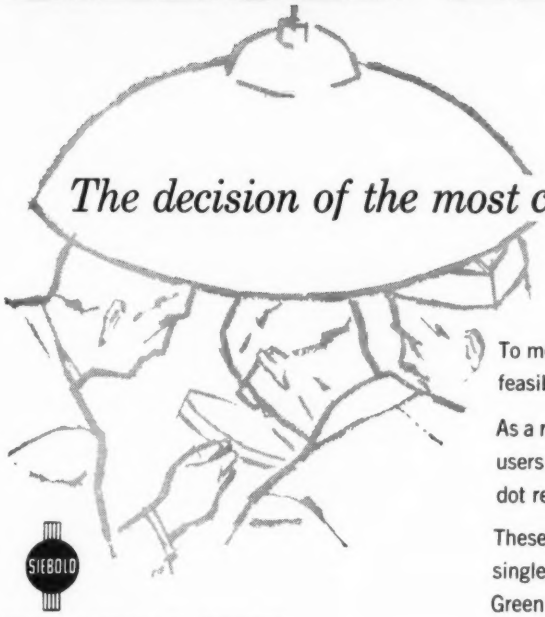
**Canada:** Cameron Machine Co. of Canada, Ltd.
15 Hatt St., Dundas, Ontario

**France:** Batignolles-Chatillon
5 Rue De Monttessuy, Paris (7e) France

AA-366

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## "BEST BY TEST"



*The decision of the most critical Lithographers...*

To merit this distinction, Siebold Blankets have had to stand every feasible test imaginable.

As a result, they have been developed to a point where users can depend on minimum embossing or debossing and perfect dot reproduction.

These are not mere claims . . . they are established facts and a single order will prove their worth. Guaranteed . . . available in Silver-Grey, Green or Red. Try them once and you'll always use them!

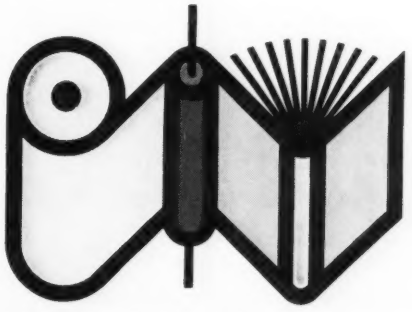
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National Association of Printing-Ink Makers
National Printing Ink Research Association
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**MILAN** 3rd-11th October 1959

**MILAN FAIRGROUNDS**

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Parking meter and traffic violation envelopes are currently being featured by the Justrite envelope companies of St. Paul and Atlanta.

Furnished in 3 functional styles, these popular envelopes are tailor made for any traffic department's requirements. They open up new avenues for increasing your sales and profits.

Styles 1 and 2 are specially designed for cities using the Traf-O-Teria or Fine-O-Meter fine box systems. They come in the standard size of 3"x7" in yellow waterproof and red kraft stocks . . . complete with carbonized sheets, ready for printing and binding.

No carbon sheets are required in Justrite's Style 3 violation envelope. It's furnished in white stock and measures 3⅛"x5½" with an additional 4¾" for its extended flap. This flap is removed by the traffic officer; the violator uses the envelope for remitting the penalty.

Get in on your share of this fast growing market. Write either Justrite factory for samples and prices of these and other items in Justrite's complete line of standard and specialty envelope products.

**Two Modern JUSTRITE Factories**

**NORTHERN STATES ENVELOPE CO.**
300 East Fourth Street • Saint Paul 1, Minnesota
20 East Jackson Boulevard • Chicago, Illinois

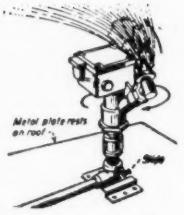
**JUSTRITE ENVELOPE MFG. CO., INC.**
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Sold for resale only.



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*effectively, efficiently, economically*




Everyone knows how the sun, beating down on the roof of a building, descends into the interior. It makes the occupants uncomfortable and ruins merchandise.

Roof cooling is the answer. It can be used on any roof to keep the building cool or to save air conditioning costs. Best equipment for the job is Ruppright's Rotary Roof Cooler. Easily installed within a few hours by your maintenance department, it produces a thin film of water on the roof. This film evaporates but is continuously renewed by the slowly-rotating cooler making the roof cooler than the air.

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**BIG WHEELS! MOVES EASILY!** Big 5" diameter rubber-tired wheels permit easy movement over rough spots—even when fully loaded.
**STURDY ROD AND PIPE CONSTRUCTION**—Securely welded for heavy duty use. Built for years of service.
**TWO LOCKING WHEELS**—'Parking Brakes' on two wheels permit loading and storage on ramps.
Shipped KD. Easily Assembled.
**IMMEDIATE DELIVERY.** For price and details write:

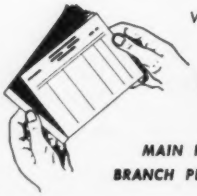
**F. P. ROSBACK COMPANY** *Benton Harbor, Michigan*



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*35 TO 45 DAY DELIVERY ON MOST FORMS*



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Mfrs. of Snap-Easy & Tab-Easy Forms

*MAIN PLANT:* NEW ROCHELLE, N. Y.
*BRANCH PLANTS.* DENISON, TEXAS; DANVILLE, KY.

**DON'T but, DON'T DELAY.**
***Phone (Collect) Today.***

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**BIG NEWS . . . of**
**BIG PROFIT . . .**
**for You . . .**

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*A Dream Come True . . .*
*It's New . . . New . . . New . . .*
*It's Terrific . . . It's A Gift . . .*

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Please telephone *collect*. Ask for me personally.
Thank you again. Locust 8-4470-71-72



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## A NEW ANTI-STATIC SPRAY GUARANTEED TO BE EFFECTIVE!




NEUTRO-STAT is guaranteed to prevent the formation of static on all graphic arts materials and machinery. Made by SIMCO Co., leaders in the field of static elimination. Non-oily, non-toxic, non-flammable, will not discolor! Prevents sticking and dust attraction. Costs less for more.

THE SIMCO COMPANY
920 WALNUT ST., LANSDALE, PA.
Ship___16 oz. cans Neutro-Stat @ $2.75
___cartons (1 doz. cans) @ $27.50
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Every offset lithographic printing plant needs

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Two Volumes
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QUALITY CONTROL . . . from the first etch-step-by-step to the protective asphaltum-LITH-KEM-KO Deep Etch chemicals are made with laboratory precision and control. That means easier plate making, longer runs, better results.
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Address .....
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**PRINTER and LITHOGRAPHER**

# classified buyers' guide

RATES: Ordinary classified, $1.50 a line per insertion (figure 38 characters per line); minimum $4.50. Used monthly, $45 a year for 3 lines; $15 for each additional line. Situation wanted, $1.15 a line, minimum $3.45.

Display classified sold by column inch with discounts for larger space and three or more insertions. Sample rates: One inch used one time, $27, used 12 times, $22 per insertion. Two or four inches used one time, $25 per inch. Full rate schedule on request. Please send payment with order.

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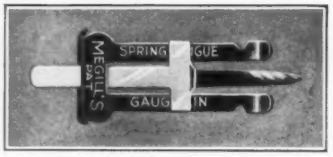
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*Which can be ordered the easy way*

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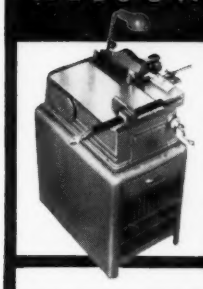
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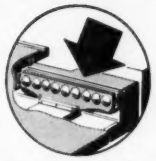
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Second Edition, 1959

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| Superintendent—Offset | MIDWEST | $10,000 - $12,000 |
| Superintendent—Photoengraving | MIDWEST | $ 7,000 - $10,000 |
| Asst. Superintendent—Offset-Letterpress | OHIO | $ 7,500 |
| Production Engineer—film & foil | OHIO | $ 9,000 - $13,000 |
| Estimator—Production Man—Offset | MIDWEST | $ 7,000 - $ 9,000 |
| Foreman—Composing Room | FLORIDA | $ 6,000 - $ 7,000 |

**WANTED:** Cameramen, platemakers, strippers, pressmen, compositors, proofreaders, monotype, folder operators, bindery-man, etc. Offset pressmen in high demand.

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There are no charges for our services, and should you be selected for this position, your moving expenses will be paid.

Please reply only by confidential letter to

**JACK LEWIS**
**LEWIS-PEARSON ORGANIZATION, INC.**
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**FLORIDA PLANT,** with new building being constructed, is seeking printers. Openings for markup and layout man, and machinist operator on day shift. Also openings for linotype operators on night shift. Pleasant Florida living, excellent schools, University, good hunting, fishing. Union. Replies confidential. Box Q-94, Inland & Amer. Prntr. & Litho., 79 W. Monroe St., Chicago 3, Ill.

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**MAILING PIECES FOR THE PRINTER**
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**TICKETS**—Roll, Machine Folded for Amusements. Work Tickets, Reserved Seat, Strip, Merchants Trade Day, etc. Stock roll tickets. Daly Ticket Company, Collinsville, Illinois.

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# WHAT DO YOU WANT TO KNOW??

Here are three publications which will tell you where or how to find the answers to any questions on graphic arts subjects:

**Selected Sources of Information for Graphic Arts Management.** Prepared by Victor Strauss. $2.85. A list of business libraries, reference works and other sources of information to encourage management to use available literature are included.

**Sources of Information in the American Graphic Arts.** (Listings from 1945-1950). By George J. Mills. $2.35. Invaluable reference book to those connected with the graphic arts. Contains two sections, bibliography and source.

**Guide to Films, Periodicals, and Books in Printing, Paper, Publishing Printed Advertising, and Their Closely Related Industries.** (Titles from 1950-1955). By George J. Mills. $2.35. Contains listings of "Motion Pictures and Filmstrips," "Books," and "Periodicals."

Send check or money order to
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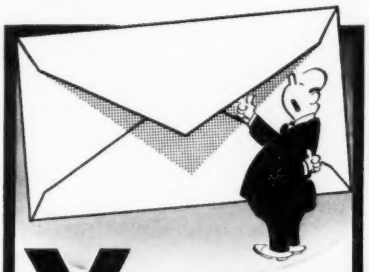
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*...point to profitable orders in competitive business*

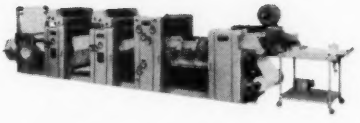
You're selling high quality *without* high prices when you sell V-FLAP Envelopes. New high-speed manufacture directly from a roll of the finest White Wove paper lowers cost, while assuring uniform quality, *guaranteed*. Send for report of printability tests of V-FLAP envelopes on 16 popular presses, conducted by Fred W. Hoch Associates, Inc.

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United States Envelope Company
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Speedflex presses are built in units that can be combined for production of faster, more profitable printing jobs.

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**Stickin' around® with kleen-stik**

1934-1959 • 25 YEARS OF PRESSURE-SENSITIVE PROGRESS




IDEA NO. 155

**IVORY Baby Gets "Cover-Up"**

The Procter & Gamble Company, Cincinnati, wanted to add a new copy feature to its display (done in color by Strobridge Lithographing Company). The result was this "3-D" replica of the 4-bar Ivory pack. Aided by easy-to-use, tough-holding Dubl-Stik, it attaches to each side of the display panel, "popping" the new coupon offers for impact. Ohio Press Printing Company, Cincinnati, and Sales Rep Jim Megrue handled the printing and production.

**The World's Most Versatile Self-Sticking Adhesive**




IDEA NO. 156

**A "Dazzler" for DELCO**

In the auto parts game, getting your name *up* in service outlets is the road to sales. United Motors Service Division of General Motors, pushed the name of Delco Batteries with this *brilliant* red-'n-yellow-'n-black all-purpose sticker. General Motors of Canada, Ltd., also used the idea and had it run on Kleen-Stik Vinyl-Stik, so it can be used *anywhere*, indoors or out. The tough plastic resists water, oil, scuffing, fading—*everything* but sales! Result: wide usage and attention. Acme Decalcomania Ltd., Toronto, and Manager Joe Edmund, did a *sparkling* job.

**Baby soap or batteries, you'll help your customers lather up more sales with the added voltage of Kleen-Stik! Write for your big free "Idea Kit" to help you spark new sales and profits.**

1934-1959 • 25 YEARS OF PRESSURE-SENSITIVE PROGRESS

**kleen-stik**
**PRODUCTS, INC.**
7300 West Wilson Avenue
Chicago 31, Illinois

# THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ THOSE TWO STARS HIGHLIGHTED ON THE COVER this month are there for a purpose. They represent Alaska and Hawaii and give us an excuse to tell you that the *Alaska Times*, first newspaper produced in the territory, was started at Sitka on May Day, 1868. It was printed on a Ramage press previously used in California, Oregon, and Washington. Today, Alaska has about 15 newspapers and several magazines. Hawaii's first printing press reached the territory in 1820, with a group of missionaries. One of them was Elisha Loomis, a printer; he was aided by his wife who served as printer's—angel. First publication was a Hawaiian spelling book.

★ PRINTING IS A LARK DEPT.: We think *we* have trouble with careful and proper spacing between words in this publication. We examine each and every galley for lines in which the spacing appears to be too wide when compared with spacing in the line above and the line below. Frequently, we order a line letterspaced in its entirety (not just one word, mind you, as a newspaper would do!) with quarter-point or half-point spaces. We know of no other business publication that pays this much attention to fine points of spacing. But we are examined each month by highly critical readers, some of whom do not fail to call such things to our attention when we are remiss.

This practice is probably a throwback to the days when THE INLAND PRINTER was set entirely by hand (our founding date was 1883).

When Mark Twain was 18, he worked at typesetting for a printer in New York City. He was paid 23 cents per thousand ems, and he wrote home saying that his employer was very particular; for he had to "put exactly the same space between every two words, *and every line must be spaced alike.*"

★ THIS INVENTION FINALLY GOT INVENTED: S. J. Culotta has patented what he calls "Qucom" and "Quper." This is the casting of a quotation mark and a period or comma on the same body so as to eliminate the unsightliness where quotation marks usually precede or follow punctuation marks. Let's see the typesetting machine manufacturers adopt this one!!

★ EVERYBODY IN THE NUMBERS RACKET SOME DAY: Within a few years Americans will carry a number with them all through life that conceivably could be more important than their names. That's what T. T. Speer says.

Mr. Speer, who is president of the Baltimore Business Forms Co., said the number would serve for every identification and registration purpose where modern automation requires a code instead of a name.

Speaking at a round table sponsored last month by *Dun's Review*, Mr. Speer predicted that each person would be assigned the number at birth. Digits or letters would be added to indicate business, postal area, marital status, dependents, and other characteristics.

Proud mamma will probably continue to call her little darling John or Joe or Harry, but the fact that he will also be known as 2376YT46 will make life a lot easier for him as well as for his government and his economy.

Why not tattoo the number-letter combination on each person in magnetic ink so he or she can be run through automatic sorting machines and classified accordingly?

★ EVER WONDER HOW PRINTERS' WAGES IN EUROPE compare with those in this country? Take the little country of Holland (The Netherlands), for instance. In the letterpress section alone there are 2,243 firms. Bookbinding is done by 584 companies. Workers total about 7,750, and they work 48 hours each week.

A hand compositor makes about $21 a week and gets 15 days vacation including holidays after one year's service. The apprenticeship is four years.

In Belgium, printers work 45 hours a week and make an average of $29. In France they work 40 hours a week. In West Germany, the work week is 44 hours; hand compositors make about 57¢ an hour, proofreaders get 62¢, and machine operators make 68¢.

★ LAST WORD ON THE LAST WORD VS. THE LAST WORD: We threatened with tongue in cheek some weeks ago to sue Dr. Bergen Evans and the Columbia Broadcasting System for "lifting" the title of this department and using it for a television show. When we sat beside Dr. Evans at a luncheon recently we told him we were threatening to sue him and CBS. Always the master of words, he replied he wasn't worried as long as we just *threatened.* The TV show is still using the title today and CBS appears not at all unnerved! We have been using the title since 1951, long before Dr. Evans and CBS thought of it. It is such an original title that we really don't remember now where we stole it! As far back as 1940 we suggested it to the yearbook editor at Ohio State as a suitable title for credits on his last page.

★ REQUEST TO END ALL REQUESTS: "I am very much interested in printing. Please send me everything you have on this subject."



# "Nothing but **Cromwell** tympan for 40 years, son"

That's right! Veteran pressman Jack Taylor at Max Stern's Sons in Chicago has been using Cromwell tympan for his whole printing life. He will use no other. The reason as he gives it to every apprentice:

"Caliper of Cromwell tympan is unvarying across the width of the sheet and from sheet to sheet. Here, we use two calipers—3 and 5 mil—cut to special sizes for our presses. We save time on makeready and on the run. No breakdown of the surface of Cromwell tympan. No sponginess to build up matrix trouble. You can't go wrong when you insist on CROMWELL tympan."

Take a tip from this veteran. Insist on Cromwell when you order tympan.



- Cromwell tympan is available in 11 calipers from .002" to .020". All sizes are tailored to fit your press.
- You can buy any quantity from one ream up, in any size.
- Ask us for working samples. Test Cromwell tympan at our expense.
- Economy tip: Use untreated tympan below the top sheet for maximum uniformity and efficiency in makeready.
- And don't forget Cromwell offset packing paper, for the solution to your offset packing problems, too!

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